JUKE

· AUSTRALIA'S · MUSIC · WEEKLY ·

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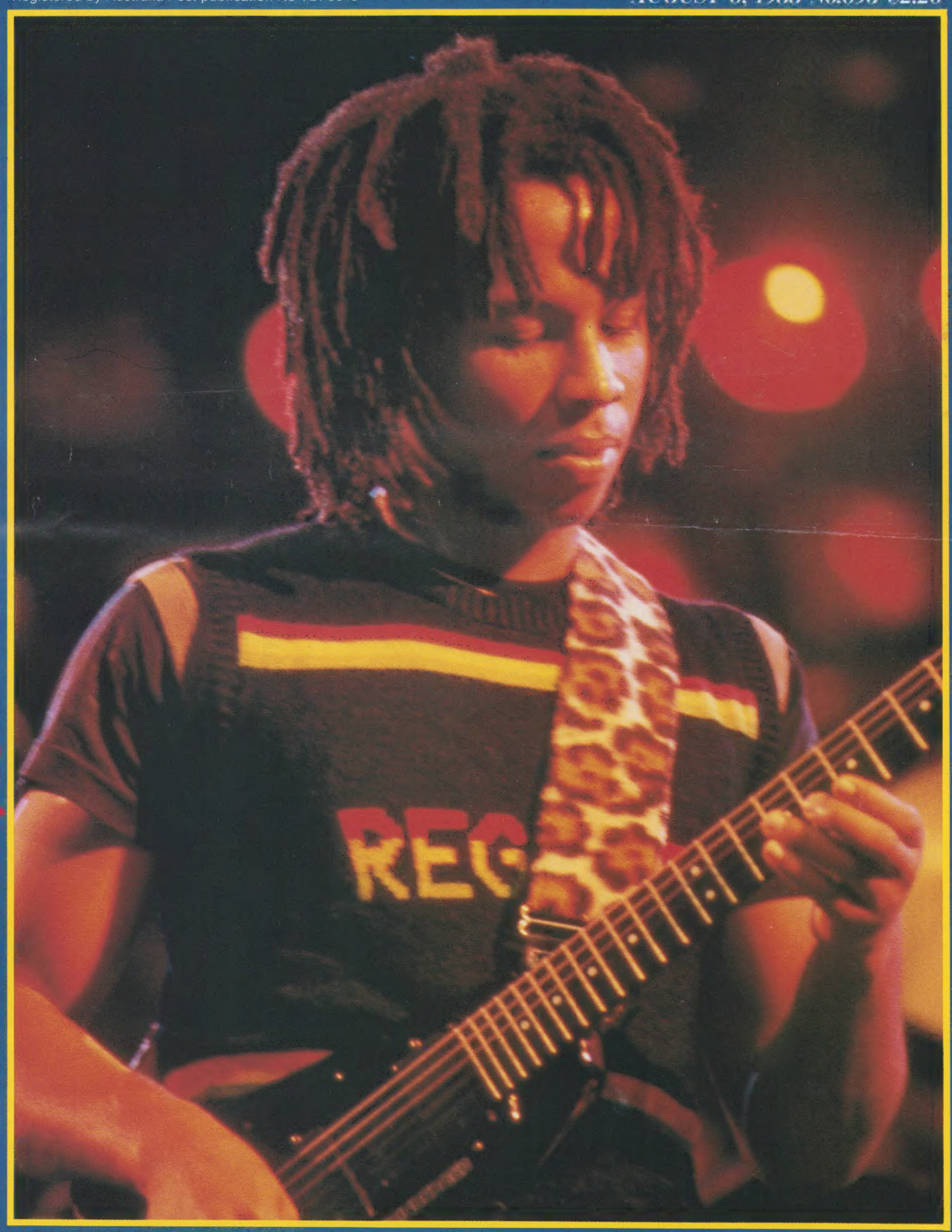
MARLEY

Yesterday, today and Tomorrow People

ZIGGY



VAN HALEN
HOW THEY MADE ANOTHER BLOCKBUSTER

MORTAL SIN
ON A SEARCH'N'DESTROY MISSION

JERRY HARRISON
FOOTLOOSE WITH GOD-HEAD

JOY DIVISION
REVISITED

JUKE/YAMAHA ROCK UPDATE

PRIMAL ROCK 'N' ROLL
THAT LIVES UP TO THE LEGEND

IGGY POP

FEATURING "COLD METAL"

OUT NOW

ON ALBUM · BASF CHROME CASSETTE · COMPACT DISC

A&M RECORDS

38915

FESTIVAL RECORDS

"DIRTY DANCING" CONCERT HEADS DOWNUNDER

The "Dirty Dancing" concert tour — inspired by the smash hit movie of the same name — is heading for Australia later in the year.

This was confirmed by Bill Medley, who has a feature role on the stage show and whose "(I've Had) The Time Of My Life" off the soundtrack went to No 1 in America.

Medley used to be one half of The Righteous Brothers who notched up six Top 10 albums through the world in the '60s, the biggest being "You've Lost That Lovin' Feeling."

He does the song in his six-song set during the concert.

The 26 hour musical revue boasts names like Eric Carmen and Merry Clayton, who enjoyed a brief solo spell following her duetting with Mick Jagger on the Rolling Stones' "Gimme Shelter" track.

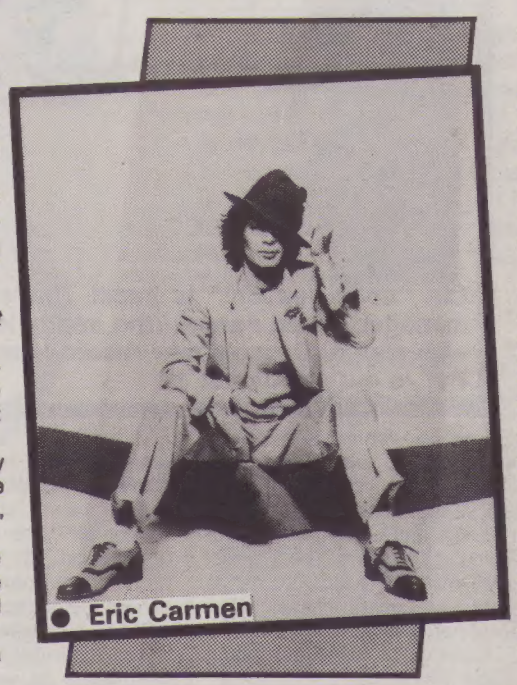
In America, *Dirty Dancing — The Concert Tour* has turned out to be quite a success.

The revue does not have the film's narrative. Rather the performers do songs from the two soundtrack LPs as well as songs from that era.

At their New York show at the Radio City Music Hall, the audience turned out to be mostly teenage but included mums, dads, grandparents and kids.

As the show has a large family appeal, the 20 "dirty" dancers who perform during the musical numbers were much more subdued than the pelvis gyrations in the movie.

Merry Clayton kicked off the show with a strong warm set that included the classic "Will You Still Love Me Tomorrow?"



● Eric Carmen

Linked together with a tight nine piece band and a bullhorn totin' MC, she was followed by a five man vocal group called **The Contours** who had the crowd swaying with a Temptations medley, Jackie Wilson's "Higher And Higher", some selections off *More Dirty Dancing* and finishing off with their current hit, their revival of "Do You Love Me".

Then came a 15-minute intermission, after with **Eric Carmen** came on for "All The Way" and his own hit "Go all The Way" during which a woman danced on a bridge at the rear of the stage, evoking one of Jennifer Grey's scenes in the film. Although generally seen as a wimp in Australia, Carmen's live shows are high energy and amusing even, and left the crowd screaming for more with his hit from the movie "Hungry Eyes".

Bill Medley's closing set including a rousing rendition of The Hollies' "He Ain't Heavy He's My Brother" — included here because it's his new single off the *Rambo 3* soundtrack, although it's a little known fact that the song was originally written for him in the late '60s. However when he turned it down saying he doubted it would be a hit, the song was passed over to The Hollies who had a No 1 global hit with it.

Medley's "You've Lost that Lovin' Feeling" was also an audience chord-responser, but the climax of the show came when the entire cast joined him onstage for the much anticipated "(I've Had) The Time Of My Life".

Structurally, *Dirty Dancing — The Concert Tour* suffered not having a narrative or a central character to pull all the songs together. But there's no doubting that the largely adolescent audience lapped it up, as they no doubt will when the show comes to Australia.

According to Medley his cover of the Hollies song could well become another hit for him in Australia.

He got the gig on the *Rambo 3* soundtrack because Sylvester Stallone is "a fan and a friend". Stallone first used him on his 1986 movie *Cobra*.

About doing "He Ain't Heavy" he remarked, "I was told (it) was written for me 20 years ago. I thought that I'd better not turn it down. I almost turned down 'The Time Of My Life'."

FARNHAM UNVEILS TOURING BAND

John Farnham unveiled his new band at the Brisbane Expo last week in a show televised live on national TV.

New faces in the line-up include well known Melbourne bass player Joseph Creighton; backing singer Lisa Edwards (who fronts Melbourne outfit Short Circuit and does regular TV solo spots); and percussionist John Clark.

The only other alteration is the dropping of one member of the three-piece brass section, The Brastards, leaving them as a two-piece, consisting of Kevin Dubber and Mark Dennison.

Drummer Angus Burchall, guitarist Brett Garsed, singers Venetta Fields and Lindsay Field and key player David Hirschfelder — Farnham regulars — make up the rest of the band.

Dates for Farnham's National concern tour have been announced, however venues have yet to be confirmed:

November 12 — Adelaide
November 24 — Brisbane
November 28 — Sydney
December 6 — Perth
December 13 — Melbourne

FOREIGNER: NO SPLIT

Foreigner have had to deny rumours that they've split up, following months of inactivity.

Despite the chart success of the band's last LP, Foreigner have made no live appearances and gone very quiet over the last three months.

The silence is due to the fact that singer Lou Gramm has been recording his follow up LP to his extremely successful *Midnight Blue* solo LP.

Over the next few weeks, Foreigner will be doing dates in Europe and the US.

The delay in returning to the live scene compounds the continued friction between Gramm and Foreigner leader Mick Jones.

After the success of *Midnight Blue*, Gramm announced he wanted to go solo. To get him to remain in the band, Jones reluctantly agreed Foreigner would not gig until Gramm recorded his second LP.

INXS KICKS THREE MILLION

INXS' *Kick* has sold three million in the US alone and remained in the charts there after nine months.

They've also become the first ever Australian band to land three consecutive Top 5 singles in the US charts from one LP. "Need You Tonight" went to No 1, "Devil Inside" peaked at No 2 and "New Sensation" was last spotted at No 3.

The band took a quick break while drummer Jon Farris recovered from his recurring knee injury, and this week resume touring in America. Not unexpectedly, the tour was sold our instantly.

INXS are one of the few Australian bands to become a household name, and last month, the *New York Post* said of them:

"INXS is destined to become the next big thing in rock music. The Australian band is hot because of its sinuous steamy hybrid of rock and funk, which is all over the radio and dance clubs, and the leonine looks of lead singer Michael Hutchence, whose image is all over MTV and music magazines."

Pulse

NICO: 1939 — 1988

In 1966, Andy Warhol introduced German born beauty of exotic lood — "I have Turkish blood, I have Russian blood and I have German blood and I can speak five languages" — called Nico into his films.

At the time, a new band called Velvet Underground was starting to pick up a fierce cult following around New York so he coupled them for the first Underground LP, her distinctive voice and harmonium adding a chilling effect to such classics as "Sweet Jane", "Femme Fatale" and "I'll Be Your Mirror".

At that stage, Nico (born Christa Paffgen in Cologne in 1939) had already made her mark in Europe as a model and for appearing in Frederico Fellini's *La Dolce Vita*. But after the Underground experience she became a major cult figure in art-rock circles, hanging out with Brian Jons, Jimi Hendrix and Jim Morrison in a drug aura.

After leaving Velvet Underground in 1967, she returned to acting, starring in Warhol's *Chelsea Girls* and later settling in Paris where she appeared in films by French director Philippe Garrel — "surrealistic studies for madness", she called them in a *Juke* interview once — notably *La Cicatrice Interieure*, *The Scar Inside* and *Le Berceau de Cristal*.

Several solo LPs followed, like the influential *Desertshore* and *Marble Index*, her music becoming increasingly minimalistic. In 1974 she made a comeback of sorts with a live LP recorded in London with John Cale, Kevin Ayers and Brian Eno, and then again in 1981 with *Drama Of Exile* which featured covers of "Heroes" and "Waiting For The Man" and featuring a greater interest in Middle Eastern music and religion.

She was immortalised in a David Bowie song which claimed they kissed by the Berlin wall. Nico says that never happened, that Bowie was in love with her but she kept turning him down. On Friday July 22, Nico died after suffering a cerebral haemmorrhage while holidaying in the Spanish island of Ibiza. She was 48.

She leaves a 25-year old son Ari, a writer, whose father was French actor Alain Delon.

— BRIAN JONES

BIG PIG BACK FOR DATES THIS MONTH

Big Pig will be playing their first Australian dates for three months, when they kick off a national tour in Melbourne on August 7.

The band recently wound up their twelve week tour of the USA, UK and Europe, where they have been playing as opening act for INXS.

During the tour, Big Pig received an abundance of critical acclaim. The *LA Times* said the band appeared to be from "Hog Heaven", whilst Canada's *Toronto Times* said the band's gig was "one of the most exciting debuts of the year".

The band received strong support from college radio in America and their debut single there, "Breakaway", managed to reach the upper levels of numerous dance charts.

In Australia Big Pig's debut LP *Bonk* has already gone gold and their new single "Big Hotel" has been picked up by most commercial stations and is expected to enter the *Juke* Top 25 soon.

Dates for the Big Pig Australian tour are:

AUGUST
7 — Melbourne University
9, 10 — Tivoli Hotel, Sydney
12 — The Palace, Melbourne
14 — Mentone Hotel, Melbourne
16, 17, 18 — Sydney Cover Tavern
19 — Australian National University, Canberra
20 — The Station Resort, Jindabyne, NSW
24 — Revesby Roundhouse Niteclub, Sydney
25 — Sweethearts, Sydney
26 — The Venue, Dee Why Hotel, Sydney
27 — Parramatta Leagues Club, Sydney
28 — Bombay Rock, Newcastle
30 — Grafton District Workers Club, NSW
31 — Coffs Harbour Ex-Services Club

SEPTEMBER
2 — World Expo 88, Brisbane
3 — Megadrome, Surfers Paradise
6 — Chasers, Melbourne
8 — The Palladium, Perth
9 — University of WA, Perth
10 — Perth Entertainment Centre
11 — Raffles Hotel, Perth

BARBED WIRES

Edited by CHRISTIE ELIEZER

Old "oooh yeaaah!" is back! That's right, Daryl Braithwaite and his manager Simon Fenner (the seedy looking bloke above him) meet up with staff at Dazza's new record label CBS. A single "As The Days Go By" is out on August 19.

It's the end of an era for **Hoodoo Gurus** in more than one way. Firstly, they've just played their final gig with bassist **Clyde Bramley** at the Brisbane Expo. Apparently they still haven't got a replacement, so he agreed to fill in. Who'll be the new Guru? The hot tip is the **Stems'** former bassist.

Before the Brissie gig (see 'On Stage' on pg. 25 for **Peter Mulholland's** report) and the band did a "warm up" at a secret gig in Sydney at the Hopetown. As with most secret gigs, everybody and his dog found out about it and the doors were closed by 8pm. The Gurus toasted Bramley's final gig in their home city by doing three 30-minute sets the way they did in their early days and by also doing every cover they'd ever done, including "Highway Star", "Cold Turkey" and "Sweet Home Alabama".

It's also the end of an era in that the Gurus long time dust-up with Big Take Records is over. The Full Bench of the Federal Court unanimously dismissed the record company's appeal to have their contract with the band continue. This means the Gurus are now free to negotiate a new deal and will record a new LP shortly.

• So how would you feel if you were Coca-Cola, you spent big bucks sponsoring **John Farnham's** tour, and he came off a national telecast in Brissie, walked into the dressing rooms to be interviewed on camera by **Jonno & Danno** . . . clutching on to a bottle of Heinecken beer!

The Expo organisers last week revealed that Farnham's concerts helped boost the number of visitors beyond the seven million mark, with thousands of fans gathered on the banks of the Brisbane River. People arrived as early as 10am to catch the night's shows.

• Before **Icehouse** returned for their three Aussie dates to wind up their year-long world tour, **Iva Davies** holidayed in Hawaii where he met up with several world champion windsurfers and spent a week windsurfing at Maui.

• RIP guitarist **Jesse Ed Davies,** who worked with **Taj Mahal, The Monkees, Jackson Browne** and probably best known in Oz for appearing at **George Harrison's** *Concerts For Bangladesh.* It was an OD, and he was 43.

Also dearly departed: blues singer and saxman **Eddie 'Cleanhead' Vinson.**

• **The Angels** — off the road until further notice have signed a US management deal with the same lot who handle **Great White** and **Guns'n'Roses.**

Great White enjoyed minor chart success in the States when they covered The Angels "Face The Day" as a single.

• Former **Bad Seed Barry Adamson** was rushed to hospital after being beaten up during a Bad Seed gig in London. Barry was kicked out of the club for sitting on the bar and was apparently trying to re-enter when a bouncer knocked him out with a single punch which fractured his jaw. Further problems set in when his wisdom tooth was also impacted and he was taken to hospital for an operation to remove the tooth and reset the jaw.

The bouncer is being sued and Adamson's solo single "The Man With The Golden Arm" is being postponed until he's well enough to shoot a video.

• Michael Jackson in full flight during a recent show at London's giant Wembley Arena.

• **Bruce Springsteen** to be a father, through his current girlfriend **Patti Scialfa.**

• **Mick Jagger** slipped off for a Carribean holiday with his new girlfriend, 23-year-old aristocrat **Camilla Nickerson** who's planning his wardrobe for the upcoming Oz tour.

• Scottish band **Big Country** currently in Perth shooting videos.

• According to a US magazine *The Globe,* **Michael Jackson** has angered his father **Joe** by leaving $2 million in his will to his chimp **Bubbles.** It's a good story but we don't believe it for a minute.

• **Glass Tiger** were forced to cancel parts of their US tour when singer **Alan Frew** required surgery after he badly damaged his leg . . . playing a friendly soccer match against **Iron Maiden.**

• **Billy Idol** is using that massive Harley Davidson bike to good use. The other day he took part in a benefit ride in aid of Muscular Dystrophy organised to celebrate 85 years of Harley bikes.

• Talk about a strange pairing! Ex-**Orange Juice** person **Zeke Manyeka** has teamed up with **Matt Johnson** aka **The The** to record a LP.

They're also going to shoot a spectacular video for it in Mozambique which, if you watched the evening news on the telly you'd know it ranks along Beirut and Tehran as one of the most unsafe places in the world. But Zeke says he's not worried: his uncle is head of the Mozambiqan army and is providing a personal guard for Zeke and the film crew for the time they're there.

• Interesting moments for **Boom Crash Opera** during the recent Nescafe **Thank You Australia** tour . . .

On leaving the Melbourne Entertainment Centre after the show, **Richard Pleasance** accidentally backed his car into **Peter Farnan's.** Seeing there were about 30 fans watching, the two put on a mock fight pretending to be angry with each other. To which half the crowd tried to break it up, while the others screeched "hit 'em in the throat, hit 'em in the throat!" (Actually the last bit's a fib but we couldn't resist it).

After the Sydney show, all the bands and entourage got together for a bash at the Sebel Town House near the red-light area of Kings Cross. Two of the BCO's announced they were going out for a quick walk around the block for some fresh air. But after they failed to return, somebody pushed the panic button and search parties were despatched. The two were subsequently discovered . . . singing along with a group of buskers on Darlinghurst Road.

• Sydney band **Vanilla Chainsaws** back in the studio again for a September issue of a 6-track 12". The band tours Melbourne next week.

• Out in America in October is a two-hour movie called *Imagine* about the life of **John Lennon,** featuring rare and previously unreleased footage from a collection of over 200 home movies, video outtakes and newsreels belonging to **Yoko Ono.** The film cost $7 million and includes narration by Lennon himself — or rather, a stitched up take from tapes John made describing his life.

Imagine is out in October because it would have marked his 48th birthday if **Mark Chapman** had been a lousy shot. The movie is released as part of a concept including a Macmillans book and LP of soundtrack rarities.

So far, no release date for book/movie/LP has been announced for outside the US.

• US hardcore kids **Gang Green** have just cut a version of **Led Zeppelin's** "Living Loving Maid" as their next single.

• Security ain't everything, as **George Michael** discovered. He installed a videophone outside his London front door to ensure no unwanted guests (read: idiostic pesky fans) didn't come in.

One day a fan kept buzzing at the door; Michael checked through the video camera to see it was no-one he knew and just ignored the buzzing. But she persisted, so ten minutes later he exasperatedly pushed the 'talk' button and asked her to leave. Unknowingly, he'd actually pushed the button to open the door.

He returned to making toast in the kitchen and then strolled out to the dining room . . . to see the fan (understandably thinking he'd invited her in) strolling down the stairs.

"What the f..k are you doing here!" he screamed.

The girl immediately fainted on the stairs. While Georgie scampered around, obviously panicking, the girl revived and moaned, "you're real, you're real, you're George Michael, you're real". He gave her a cup of tea and then turfed her out.

• If anybody knows the whereabouts of **Deborah Christen** (ex-**Different Cartoons**) could she contact **Danny** at Pulse Promotions urgently on (02) 750 9973 as he has some news of an imminent major record deal.

• PM **Bob Hawke** has asked Sydney singer/songwriter **Eric Bogle** to write a song about the planned treaty with Kooris, so that non-Koori Australians too block-headed to see how important it was, could get the message.

Bogle, an avid land rights supporter, says he'll write the song after he returns from his US tour in November . . . and only if the Kooris agreed. Hawke and Bogle met at an official dinner in Canberra for Irish leader **Charles Haughey,** after which Bogle was invited to a private party at Bob 'n' Hazel's during which MPs sang folk songs into the early hours to Bogle's accompaniment. "With **Maggie Thatcher** or **Ronald Reagan,** it just couldn't happen," laughs Bogle.

• With **Rockmelons** debut *Tales Of The City* crashing into the Sydney charts at No. 1 and going gold (35,000 copies) six weeks later, the band looks set to sign a US deal in the near future, followed by a contract with a record company in Europe.

• Because of **Deborah Conway's** involvement in **Pete Townshend's** next LP, **Do Re Mi's** return from London has been delayed.

• Some pop stars just wanna get close to their mums. Take **Luke Goss** of **Bros** who rings his mum twice a day from any passing telephone booth just to keep her up to date with what he's doing. The only problem is, he keeps delaying the other two, so their manager has measured him up for a customised jacket with a phone built into the shoulder pads so he can ring up mum *and* keep on the move.

Same problem for Adrian Vandenberg of Whitesnake, whose base is actually Holland where he lives with his photographer stylist girlfriend **Saskia,** and so too do his parents. All three expect him to ring home every day from wherever he is in the world on Whitesnake business . . .

• The stud in **Jackie Collins'** latest best seller *Rock Star* is said to be based on **Rod Stewart.**

• Bad timing for **Kylie Minogue:** just as she embarks on an extensive promotional tour through Europe and the US to promote her first LP, she's hurt her back and is in severe agony. After opening a new ride at the Alton Towers amusement park (for which she was paid $23,000) La Minogue went for a ride on the wretched thing and did her back. She's been secretly seeing a specialist in London- . . . least of all it *was* a secret until a busybody journo spotted her sneaking into the clinic and blabbed it to the world.

The LP *Kylie* sold 90,000 copies in Australia in its first two days of release, Sydney retailers complain demand is exceeding supply. Brashs sold 20,000 copies through its chain of 75 stores and Strand Megastores' seven Sydney outlets went through 4,000 on the first day.

• **Marcia Hines'** 17-year-old daughter **Denni** is heading to become a model. She's just signed to a Sydney agency, Ursula Hufnagl Model Management and scored her first cover, on this month's *Stiletto.*

• In Liverpool (UK) two reggae fans watched 96 hours of *Hill Street Blues* to raise enough money to build a statue of **Bob Marley.**

• More than 100 British fans grappled with cops and bodyguards when **Prince** arrived in London last week for a UK tour. Wearing a white jacket with a mirror heart on his sleeve and an ornate belt with silver designs, he had to fight through the crowd to get to his bus.

SCORNFLAKES
A SERIAL
©'88
-Maurice-
Nº10 MUSIC SHOP PARANOIA
SATURDAY MORNING. DOWN AT "AXE HEAVEN"- THE GUITAR SHOP....
$7000.
NEW "THE STICK" $4000-
YOU RIGHT MATE?
56 TELE -MINT-
UM-WELL I WAS JUST LOOKING AT THIS '56 TELE
SHES A RARE BIRD MAN.... ALL ORIGIONAL, IN MINT CONDITION. WHY DONT YOU TRY IT?
NO.... ITS OK. DONT WANT TO SCRATCH IT.
DONT BE SILLY MATE YOULL LOVE IT..... ILL PLUG HER IN FOR YA.
ITS REALLY NOT NECESSARY.
GOD!-HOW I HATE TRYING OUT GUITARS IN MUSIC SHOPS
YEP, ALL ORIGIONAL. BEEN PLAYING LONG?
OH YOU KNOW- YEARS
THERE YOU GO MATE
CLICK
STALLING.....
YOU GONNA PLAY THAT THING OR JUST LOOK AT IT?
UM-YEAH -JUST CHECKING THE NECK
OH WHAT THE HECK... THERES NO ONE IN THE SHOP OTHER THAN THE SALES GUY....I MAY AS WELL JUST GO FOR IT.
HA HA HA HA
PARANOID? WHO ME?
HOPELESS HA HA HA
HA
BRUCE IS TWANG OOPS

Contents

7 ZIGGY MARLEY
son of a famous father

8/9 VAN HALEN
talking to Eddie and Sammy about staying in the five-million mark

10 SALT 'N' PEPA
girls just wanna have fun

FLOTSAM JETSAM
why they're breaking up

11 MORTAL SIN
they pay themselves each $150 for their "perfect" gig

12/13 JERRY HARRISON
on life within and without Talking Heads

14 THE STATE
working class roots

SCRITTI POLITTI
it's not easy being Green

BHAGAWAD GUITARS
what's in a name?

15 JOHN CARPENTER
the film maker about dark spirits is back with "Prince Of Darkness"

16/17 VELVET UNDERGROUND
a loving look back at a very fragile band

18/19 ALBUMS
Joy Division, Pat Benatar, Crystal Set, Mexican Spitfires, Venetians, Hugo Race, Ya Ya, Kim Wilde, Buster Poindexter, etc.

SINGLES
Johnnys, Wet Wet Wet, Blue Mercedes, Scorpions

20 BOOKS
Paul Simon, Nick Cave, Rock Of Ages, The Smiths etc.

YOU CAN WIN!
Kylie's new LP

21 ON FILM
Elton John makes another move into films

VIDEOS
Planes, Trains And Automobiles
Poor Little Rich Girl

ROCKWORDS

22/23 CHARTS

OUT THIS WEEK

24/28 BANDWAGON
Checking out the new Paul Reed Smith guitars
Bass special: tips from Bill Laswell, Marcus, Miller, Paul McCartney, Steve Harris, Gene Simmons

25 LIVE ONSTAGE
Wild Colonial Boys, Hoodoo Gurus, Hobb's Angel Of Death

26/27 GIG GUIDE

OZ CONCERT TOURS

INTERNATIONAL TOURS

29 FEEDBACK

PRINCE TO LIVE IN EUROPE?

PRINCE looks set to turn his back on America and move his entire operation to Europe later this year.

He has already bought property in France and will be building a new studio complex near Paris in the coming months.

Sources close to the star say he is treated by the American public, and is particularly upset with the controversy and confusion surrounding the ill-fated *'Black Album.'*

"America has not been kind to Prince, they loved him when *Purple Rain* came out in 1984 but since then he has been virtually ignored," said the source.

"Album sales have dropped dramatically since that period and Prince seems to have lost his enthusiasm for the States himself. It's been four years since his last full tour there, he's only done the occasional one-off concert since then."

Prince is also believed to be dissatisfied with the support he is receiving from his parent record company Warner Brothers.

Bottleg copies of the *Black Album* are circulating all over America and Prince blames poor Warners security for allowing the recordings to leak out.

"He's upset that so many of his fans are being ripped off by bootleggers flogging tapes of the album at extortionate prices," said the source.

"They could only have come from Warner Brothers."

A spokesman for Warner Brothers in New York said they knew nothing about Prince's proposed move and denied that the company were responsible for leaking the *'Black Album'* to bootleggers.

It seems likely that Prince's label, Paisley Park, will still be based in America, as a complete switch to France would be harmful to the careers of the other artists, like Taja Seville and Jill Jones.

"But Prince's eyes are definitely on Europe. The *Lovesexy* tour starts in France this week and he's playing an awful lot of dates on the continent," the source added.

"Currently there are no plans for a tour of America after the European dates and it's very unlikely that there will be.

"*Lovesexy* has not exactly taken America by storm and Prince is angry about the petty squabbles which have come up because he poses naked on the album sleeve."

Meanwhile, a second single from the *Lovesexy* album is being released in Europe. The new 45 is 'Glam Slam' and the B side is a previously unreleased track, 'Escape'.

• **Prince with a friend**

NOW IT'S THE SOUL OLYMPICS!

Whilst sporting competitors are warming up for this year's olympic games in South Korea, a group of gospel and blues musicians in Sydney are planning their own "SOUL" olympics.

The "Soul Olympics '88" — to be staged at the Paddington RSL club on Friday, August 12 — will feature performances by over 40 musos "in a celebration of the black music traditions of today's popular music".

Acts will include The Cafe Of The Gate Of Salvation Choir, Continental Robert and The Mighty Reapers Of Vengeance, The Almighty Reapers, Sally King, Tony Backhouse, Jackie Orszaczky and Jump Back Jack, all of whom will also be mixing-and-matching to form a variety of musical combinations playing music ranging from early century gospel and blues, through to eighties dance.

Proceeds from the "Soul Olympics" will be channelled into a research project in September, when gospel musicians Tony and Judy Backhouse travel to southern rural USA to study the gospel traditions in the churches. Whilst overseas the pair will also attend a workshop with Ladysmith Black Mambaso and "seek inspiration" in the churches of Memphis, Nashville and Alabama.

BIG NAMES TO ATTEND JUKE/ YAMAHA ROCK '88 FINAL!

• JIMMY BARNES

Special guests at the Juke/Yamaha Rock '88 Australian final (to be held in Melbourne this Wednesday, August 3) will include Jimmy Barnes, Iva Davies from Icehouse, Mondo Rock's Ross Wilson, Red Symons and MTV's Richard Wilkins, along with music industry heavies Glenn Wheatley and Michael Gudinski.

Gold Logie winner and *Hey Hey It's Saturday* host, Daryl Somers, will present the Australian Final, which is to be staged at Melbourne's Billboard nightclub.

Juke/Yamaha Rock '88 is the international contest for unsigned, untried amateur bands. In only its second year, Juke Yamaha Rock attracted entries from 450 bands. The five participating Australian Finalists are: Man Friday, Blue 31, Janz, Taboo and Hunter's Moon.

Each band will perform two original songs and will be adjudicated on originality, musicianship, quality of 'the song' and appearance.

The Adjudicators represent a "who's who" of the music industry and include:

Geoff Cox Musician/3TT Radio Personality;
Bill Duff Manager, WEA Records;
Christie Eliezer Editor, Juke Magazine;
Greg Foster Manager, Festival Records;
Keith Fowler Radio 6IX Perth/Group Creative Director Austereo;
Bill Gates Music Director, ABC Melbourne;
Jeff Joseph Public Relations Manager, Billboard;
Bill Page Programme Director, SA/FM Adelaide;
Billy Pinnell EON/FM Melbourne/noted rock music authority;
Hilary Quinn promotions Manager, Mushroom Music;
Ern Rose Managing Director, Metropolis Audio;
Ron Tudor MBE Public Relations Manager, Metropolis Audio.

The Australian winning Yamaha Rock '88 band will be awarded:
$5.000 Cash, $5,000 worth of Yamaha musical instruments, a professionally produced digital demo recording to the value of $5,000, an all expenses paid trip to the Asia/Oceania Semi Final in Hong Kong on 3rd September, and if successful in Hong Kong, an all expenses paid trip to participate in the ultimate showcase, the International Final in Tokyo on 30th October.

Yamaha is committed worldwide to music popularisation activities and Juke Yamaha Rock is an extension of this philosophy. For example, music education through the Yamaha Music Foundation involves many thousands of students worldwide and has earned the respect of educators and performers over many years.

Essentially, Juke Yamaha Rock 88 aims to give young rock bands a "kick start" in the tough business of making popular music for a living. The Contest is conducted in a professional manner and in its short lifespan, has won generous plaudits of the industry. Patrons of Juke Yamaha Rock include: John Farnham, Daryl Somers, Glenn Wheatley, Michael Gudinski, Brian Cadd to name just a few.

Yamaha Rock is all about opportunity.

This Wednesday, opportunity rocks at Billboard, 170 Russell Street, Melbourne. Starting time is 8.30pm.

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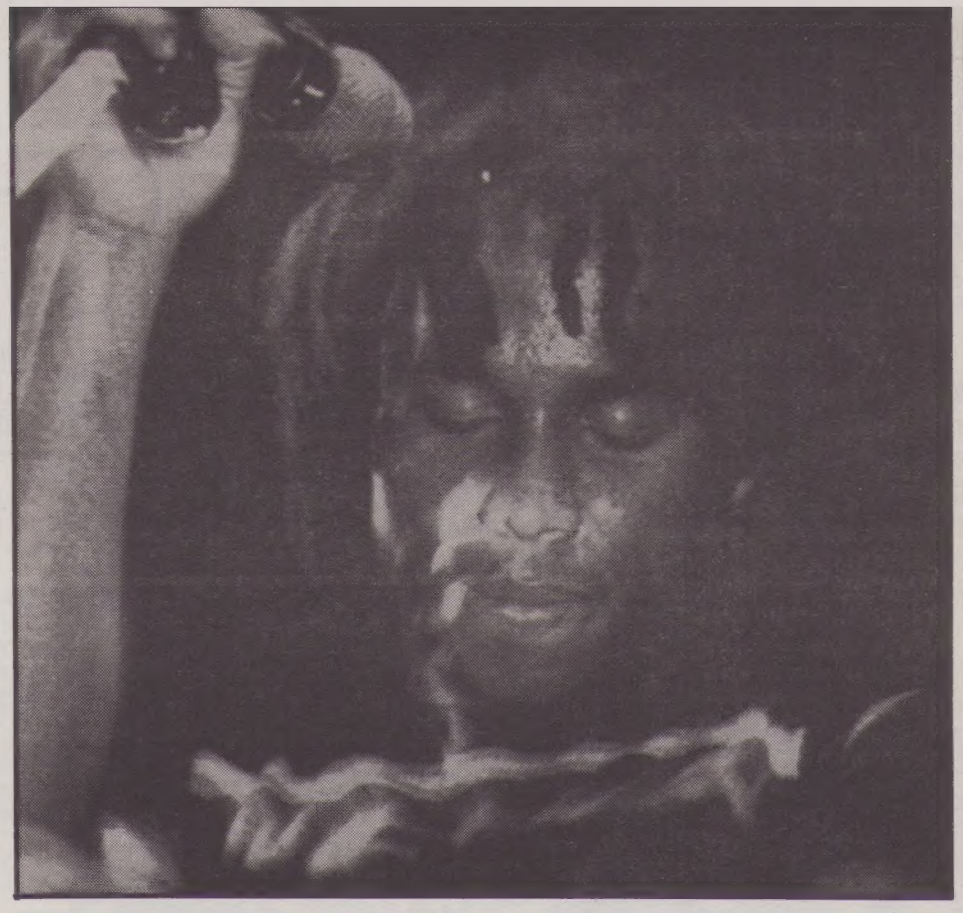
RISING SON



In Jamaica, the shadow of David "Ziggy" Marley's famous father Bob still casts a long shadow. Although he died in 1981 from cancer, his followers say that Bob's music lives on to educate and teach . . . in the same way that Jesus Christs' words continue to educate and teach thousands of years after the man himself perished.

His body rests in a white chapel in the green mountains of Jamaica, overlooking Nine Mile, the poor area where Bob grew up fighting for survival.

Out at Bull Bay, where Bob drove ten miles to bathe in the sea, rastafarians say that they don't believe Bob died from the cancer of the toe. They insist that the CIA in America were so afraid that Marley's charisma and music was uniting the oppressed people in the world that they somehow "introduced" cancer into his body.

Bob's address, 56 Hope Road, is the most famous address in the island. It is also one of the most security conscious, stern guards, high walls and barbed wire fences keeping people away. Inside Bob's wife — and Ziggy's mother — Rita and her group of female aides sternly runs Tuff Gogg Records.

The label not only releases Bob's records but also those by Rita and Bob's children Melody Makers — 19-year-old Ziggy who sings and plays guitar, 14-year-old Steve who plays drums, 22-year-old Sharon and 20-year-old Cedella who provides backup vocals.

Since Bob's death, reggae has had no leader. Sure, figures like Eek-A-Mouse, has Brigadier Jerry and Sister Nancy kept the music alive, but they could no way claim Bob's crown. Yellowman brought a lot of attention to himself but was too comical a figure. People like Black Uhura, Aswad, Gregory Isaac and Third World spread the word but no more. Even Peter Tosh, once considered the strongest contender, had proved unable to pull it off, long before his murder.

For much of his life, Ziggy and his brothers and sisters grew up completely unaware of their father's fame and reputation. Rita fiercely protected them from the world and kept them hidden away in the family's estates.

One of the reasons is that Jamaica is a violent place, and Rita's experienced it first hand. In '76, just before Bob and the Wailers were to perform a free concert for the country's major political party, opponents shot and seriously injured him. Others like Peter Tosh have died through violence.

These days, Sky, Ziggy's security man and long time family friend, never leaves his side . . . even during interviews.

Another reason for Rita's protectiveness is she too agrees that Ziggy could one day take up his father's crown, but was intelligent enough to realise that Ziggy would have to be ready — mentally and physically — to stand the pressures.

Long before "Tomorrow People", reggae fans were predicting Ziggy's stardom.

As far back as 1982, when the Melody Makers put out an excellent single called "What A Plot", Ziggy (then a very young 14) sounded uncannily like Bob. The reggae scene cried out for their new leader, but Rita kept a firm eye on her son.

Only five years later, did she consider he was ready. Ziggy has been now made leader of The Melody Makers, and the single went out under his name.

Earlier this year when *Juke* visited Ziggy in Jamaica, he and his henchmen were uncooperative. However after is record company read of his attitude, they had a stern talk to son and mother and as a result, Ziggy is most amiable.

He is a laid back casual guy, who rakily wears a rasta hat over his dreadlocks. He loves football and is quite good at it. He is passionate about reggae music and admits he does not listen to anything else. He agrees that since his father's death a lot of reggae's power disappeared, and he wants to bring it back. What's more, he wants to use reggae as a uniting force for oppressed people in the world.

After all, the American Indians worshipped Bob, calling him an Apache chief reincarnated. So too did the Australian Kooris who identified with his angry songs about poverty and self-repsect.

The Melody Makers have already released two LPs but it's only with *Conscious Party* (produced by Chris Frantz and Tina Weymouth of Talking Heads) that they've found world success. Ziggy and the troupe have just finished tours through America and Europe, and have their sights set on Australia and Japan for the second half of this year.

We started talking about his successful appearance at the Montreaux Rock Festival in May, which caused a storm with his own set, and then again when he duetted with Sting on Bob's song "One World".

Was it particularly a thrill for you to be appearing with Sting?

"Very much so. I heard that he was going to play the song and it was suggested that we do it together. So . . . we did it . . . mon."

Sasha Strojanovic and Jillian Hughes speak to ZIGGY MARLEY on the problems of taking over the reggae mantle

You performed without a rehearsal.

"Yeah, mon, without the rehearsal. It wasn't difficult, I knew the song."

Sing was one of the first white musicians to use reggae; were you aware of it?

"I knew about The Police but I didn't listen to their albums before. I knew they used some reggae in their music."

Have you listened to a lot of rock music, as there are elements of it on your album; can you name people who inspired you?

"No, not at all, I never listened to pop and rock music. I played reggae and didn't know about this influence. I don't buy records, I only hear things on the radio."

Why did you decide to use Tina Weymouth and Chris Frantz to produce your album?

"It wasn't them at first, it was Alex Sadkin but he died. I'm not a fussy person and when I make music it is going to be the way I want it to be. So, it doesn't matter who produced it and Chris and Tina were great because they never told me to change anything. They helped me to clarify the sound, to make it more to the point."

How did you work with the musicians, such as Keith Richards and Jerry Harrison? Did you tell them whan you wanted them to play?

"They were easy as they are true musicians. I had to tell them what I wanted them to play but when they play it they give something of their own, they interpret it their own way."

The fact that you had a very famous father, does it make you more responsible for what you do?

"No, because he wasn't famous to me, he was my father. When I was really young, I didn't know how famous he was. Only after he passed away, in 1981, I started realizing how famous he was.

"When I was growing up I didn't know how famous he was. It didn't affect me and until this day, it doesn't affect me. I still see him as my father and it doesn't affect me, I don't feel any responsibility because of his fame."

Did you have a clear idea that you'll be a musician?

"The first time I went into a studio I didn't know what the music business was. I did sing and that was all. At about age of 14 I realized that what we were doing was making music."

Did you ever think of being something else in your life?

"When my father passed away, I wanted to be a doctor. Then, I wanted to be an accountant, as I studied it as high school. But, the genes were working and I went making music."

There is a lot of comparison with your father; do you take them as a compliment or you'd rather be given a chance to develop as a musician?

"I neither take them as a compliment nor an offence but I know my mother and my father and biologically there must be a comparison. The similarity gets overblown sometimes although I think that there are some words and some gestures that are the same.

"Some people say that I watch my father's videos and copy him."

That's cruel!

"Yes, they do say that and they try to say that I imitate him."

What was the most important thing your father taught you?

"To sing from my belly, to avoid being hoarse and it is easier to project one's voice. With more passion."

Some people say that when a child follows into father's footsteps it is twice as difficult to succeed.

"I don't know about that. When I make a song it comes from me and not my father."

You said that you didn't know about the music when you started making it; what have you learnt so far?

"That you have to make money for the record company or they don't work on your product. That's why I had to move away from EMI (after two albums) as they didn't know how to market my music."

You've travelled a bit; where do you like it better?

"Home, of course, but I like Europe better than America. And I like going places to spread the music where they haven't heard it.

"Reggae music is an international language. It should be heard and understood everywhere. I like singing and performing it on stage."

Do you think you're necessarily playing to your father's old audience?

"No, my father Old Testament, I am the New Testament. I make reggae for 1988, I speak for the new generation. But my father, he still has his place, his light still shines. He is still looking after the people who want his message."

What's the message of "Tomorrow People"?

"I am telling black people that you've got to know yourself, that you won't know your future until you know your past. A lot of black people are confused because they don't know their history, they have been forced to learn the white man's history.

"When I went to America, I thought to myself 'this is a very confused country'. They say they have a culture, but the only real culture they have is that of the Red Indian's and the European inhabitants who took their land also destroyed their culture.

"I want to give people songs that they can mediate on, songs which will change their hearts. Writing songs comes very naturally to me, I have been writing songs since I was 10. I want my songs to touch your spirit but also make you dance."

Do you remember your very early days in the Trenchtown ghetto, before your father became successful?

"I have not forgotten my roots, my father never forgot his. My songs speak for them struggling in the ghetto. I want to help them, I want to give them money. It is time for us to unify ourselves. It is time for all the states of Africa to become a unified nation, to march down to Mr. Botha's fortress as a huge unified army and break down his walls."

Do you remember the reaction at Bob's death?

"I was in Jamaica, so I can only speak of that. Everybody on the island mourned. I remember all the children at school were crying. Thousands of people were comforting our family."

What is the difference between the New Reggae and the Old Reggae?

"New Reggae is what is happening now, it is strong and powerful. I have a lot of hope in my music, it will protect me. A lot of young people never heard the Old Reggae, now they can join the new generation of reggae fans."

HEAVEN AND HALEN

David Horowitz catches up with Van Halen at the Florida date of their "Monsters Of Rock" to find out if they've got a gameplan for their platinum success

"I once owned the fastest car in the whole of the United States" Sammy Hagar was blustering as the rest of the band vibed up in the dressing rooms at the Tampa Stadium in Florida.

"It was a real American horse power machine. Only problem is, I got too many tickets in it, because everybody wanted to race me. Biggest mistake I made was putting it on the cover of one of my solo albums, 'cos then everybody knew it, everybody was looking out for it.

"I couldn't drive it down the street any more, so I sold it to this 40-year old dude who still drives it. He thinks it's great 'cos all the chicks give him the eye."

Hagar's already gone through 25 cars. He's got about ten of them right now, his favourite is his new Ferrari.

Two years ago, he took the Ferrari down to his local mechanic, and noticed the dude working on another Ferrari. Sammy asked who it belonged to.

"Oh, that's Eddie Van Halen's" the mechanic replied, wiping the grease off his hands on his overalls.

"He was in here yesterday, complaining his singer quit his band and he was looking for a new one. Hey, you should check the guy out."

Which of course Hagar did. The result was *5150* which sold five million and gave Van Halen their first ever No. 1 LP in the States.

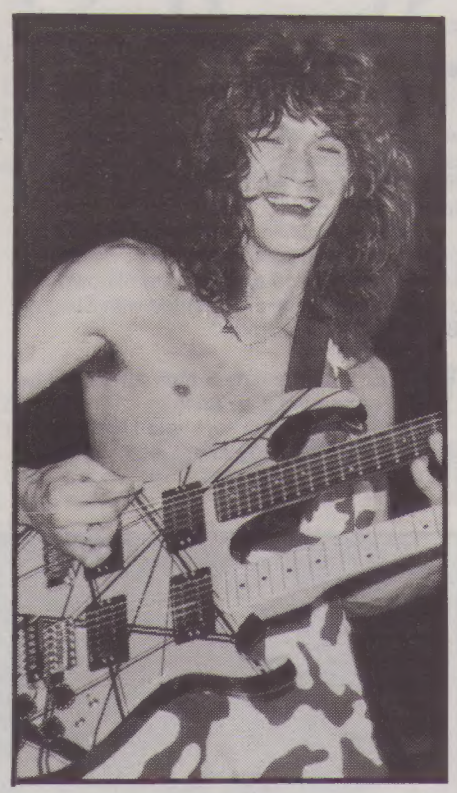
On the night of the Tampa show, where they headlined their *Monsters Of Rock*, *OU812* had just gone to No. 1 and not surprisingly, there was a great deal of jubiliant behaviour going on backstage. Out on stage in the evening heat while The Scorpions whipped the 50,000-plus strong crowd, inside disc jockeys and fans were urging the four to look up and smile for the flash-popping cameras in between signing posters, cards, photos, records, *anything* they could lay their hands on.

"Just comes out of being honest" Hagar quipped to one back-slapping radio exec.

It seemed such a corny line, so later when I had Hagar to myself in a quiet corner, I asked him just what he meant by that.

"I can look at Van Halen purely as an outsider, and I see them as a very honest and often innocent group of people. We're one of the biggest bands in America, and yet they *(notice how he switches from 'they' and 'we' - ed)* never sat down and say 'hey let's write a hit single, let's make some bucks'.

"You'd be surprised by just how down to earth these guys are. There's no ego here. No one's saying 'hey, I'm super important' because everyone just says 'well, I'm just a member of a great rock and roll band' and the individual ego's kept in check. I know guys who've got one-eighth of the success of Van halen who parade around with egos five times as big."



But isn't a strong egotistical streak necessary for survival in showbiz?

"Well, I sincerely believe that I'm in the best band in the world, but it's what you do with it. I give the audience 1000% and a lot of bands don't."

Now the general consensus of those who compare the current stage shows of Van Halen with the Dave Lee Roth Band is that Van Halen '88 lack the real character and flamboyance of old. What does Hagar think he's giving to the audience?

"Honesty and energy onstage. When I've finished the set, I never tear up hotel rooms, because if I've still got enough energy to do that, then I haven't given everything onstage, and which means I've let everybody down.

"I know just how much I can give physically. When I'm at home in California, I run 15 to 20 miles a day in the mountains. I know what I'm capable of, but there are those times when I give out more than I should. There'll be doctors waiting in the wings to give me Vitamin B 12 shots and who tell me I'm just plumb crazy, but I have to do it. Nobody else puts out the energy that I do, and I figure they're just cheatin' their audience 'cos they don't do that."

Is he much different offstage?

"My two most favourite bands in the world, outside of Van halen, are AC/DC and Pink Floyd. That's my personality, 'cos they're two totally different type of bands. Onstage I'm a crazy wild, screamin' raunchy person. In my personal life I'm more withdrawn, more intellectural, my best friend is my 14-year old son who wants to be a film director and goes on the road with me."

Pic Chris Walters

"Hey, I gotta go tune-up!" Eddie Van Halen put down his packet of still-unsigned photos, and turned towards the tune-up room.

"Oh please, just one more!" a fan was insistent.

The roadies watched uncertain, wondering how to react. Be firm or what?

"Sure!" Eddie whipped his hand around the guy's shoulder and put on his best smile for the camera. Then, with quick witted diplomacy, he thanked the dude and made for the door before anybody else could delay him.

Eddie is the all-round nice guy. In the last ten years, he's done more to redefine the structure of the guitar since Jimmy Page, and yet there's nothing star struck about him. He and his wife Valerie say they're happiest sitting on the lounge floor watching TY and eating out of takeaway packs. Being recognised on the street, grimaces the guitar hero, is one of the worst feelings ever.

What does he attribute to the band's long stay at the top?

"Cos we never work at being at the top, that's the secret. We hardly listen to the radio, we don't know what's hip and what's not. We write our songs the way we feel 'em, we go in and record 'em, the way we feel 'em.

"To us, it's a question about being honest about what we do, and feeling good. To the audience, it's the fact that they listen to the records and they hear something fresh and original.

"We don't sound like a dozen clone bands out of LA, we don't look like them either."

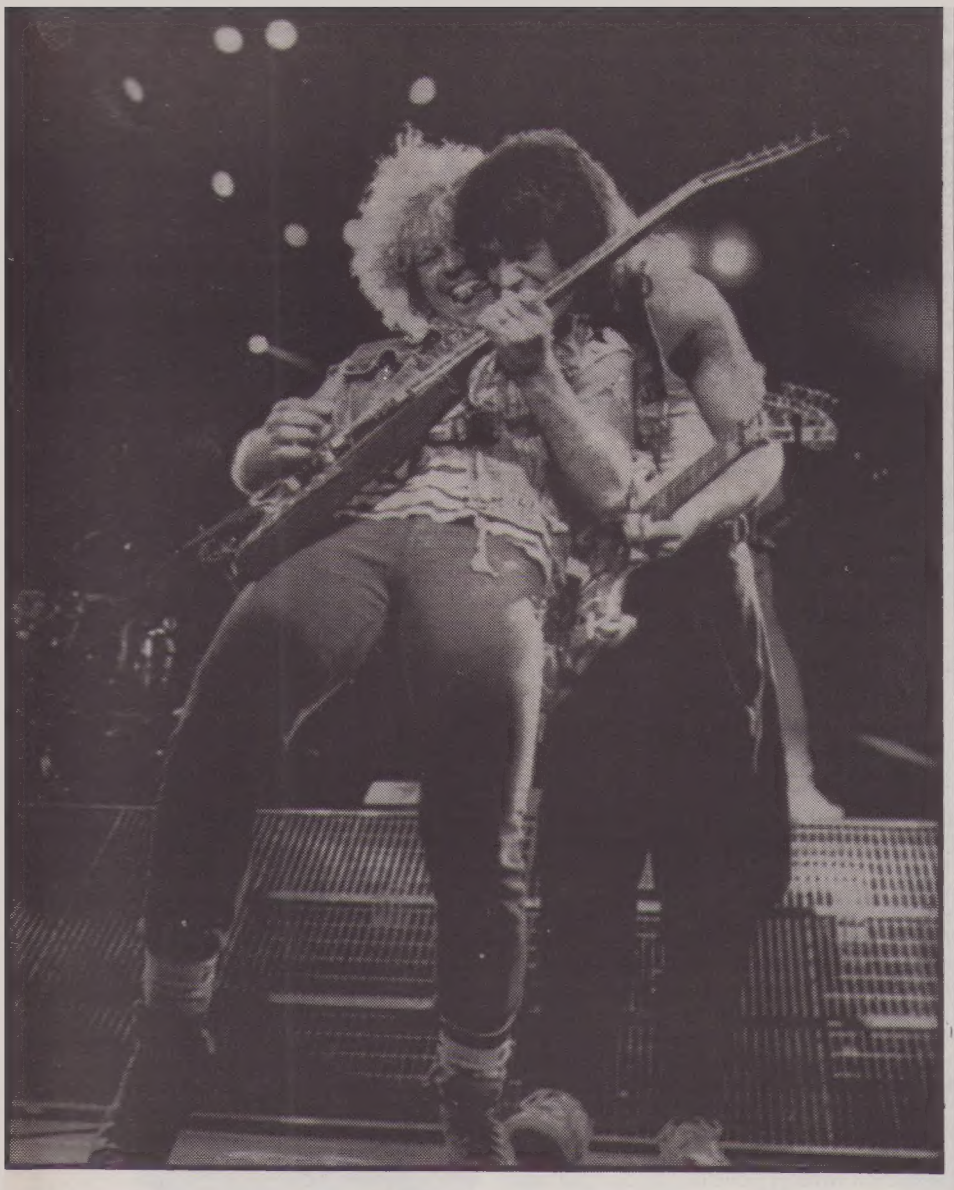
Why did *OU812* take longer to record than *5150*? Were there problems coming up with stuff?

"We've always been a band that took its time to record. I mean, what's the f-ng hurry, anyway, do you get a gold record for finishing your record in quick time? No, so you take as long as you want.

"With *5150*, we'd become very hungry and excited again. Sammy got us excited again, we were thinking of all the doors and possibilities he was opening up for us, so it was like 'no, forget taking months over the overdubs, let's just get this f-r out on the street so we can get out on tour', which is what we did.

"But with this one, it's like, OK, let's get out there and give the best we can. The record company says 'OK, you've got a year to come up with the goods' and you think 'yeah, right' and just weeks before the deadline finishes you realise you haven't even finished the writing.

"That's exactly what happened to us. Suddenly in January they're telling us 'OK guys, get it finished by February' and you're telling them 'aw come on, already' but it gives you the kick in the ass that you need."



What is the strangest rumour he's heard about himself?

"Man, they're all strange! It changes all the time! One week Valerie's gonna have a baby, next week we're not talking to each other. Or that I need to get ripped before I can play, because anyone knows you can't be on drugs and do what I do on guitar.

"I can't handle something as soft as pot, much less than anything else. The only thing I do is drink a lot."

So does he vibe himself up to create in the studios in any other way?

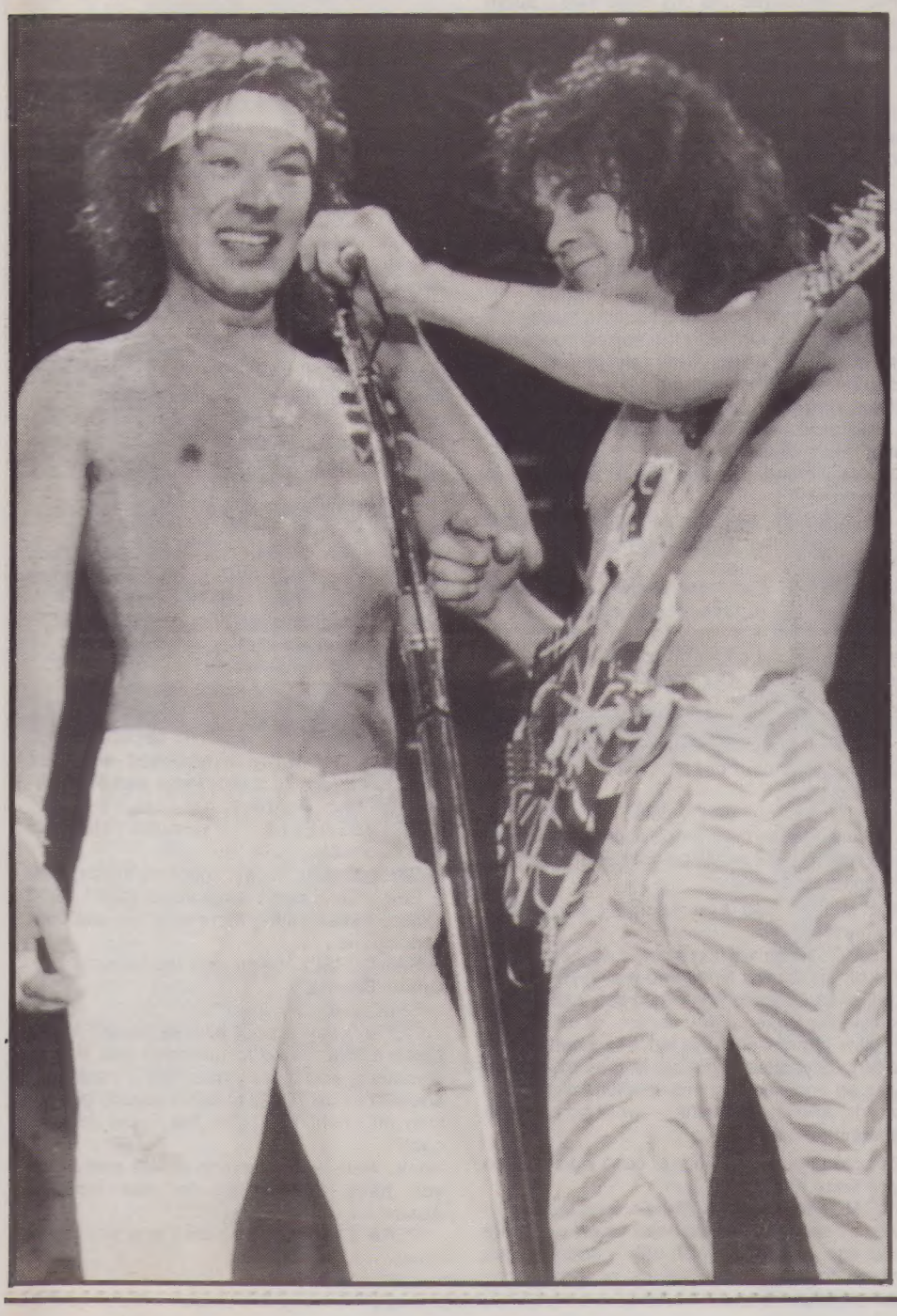
"I put myself into a trance. I just sit in my room and I just play, anything and everything, for two, maybe three hours. You get your mind to just concentrate on what you're doing, and after a while you're not aware of anything else but your playing.

"You've got a tape recorder running, and when you play it back, you're absolutely stunned by some of the things you've played. A lot of the times you're not aware of what you're putting down."

Is he flattered or annoyed by Eddie Van Halen clones?

"Hey, you just can't help but be flattered. I'm always looking out for guitarists who can impress people, guys like Neal Schon or Allan Holdsworth, Allan's the ultimate. But I think their personality's real important, too, 'cos I hate jerk-offs who think they're hot shit just 'cos they're in a band.

"Or they're real green-eyed. I used to wonder why people like Ritchie Blackmore and Joe Perry were so rude, they wouldn't talk to me, they were like they hated me. I thought maybe I should try a new deodorant but ultimately I realised they were just being jealous."



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FLOTSAM JETSAM:

the end of the road

Nicola Robinson finds out why Stephen and Nick Ferris are giving up playing in bands to go and cut 12'' discs in studios

Flotsam Jetsam's Stephen Ferris has decided he's had enough of struggling in a rock band. He's quitting the six-member outfit to work with his brothers Nick and John making 12" records in the studio.

He's fed up losing $600 a night playing gigs and declares bands are a costly accessory he doesn't need.

The realisation that his days with Flotsam Jetsam had come came during their support stint during Simply Red's tour at the end of last year.

"It hit us then that a band cannot afford to play around the country any more unless you have singles in the Top 20 or have a hit in the US," he explains.

"Playing with Simply Red was fun but it did not affect our sales.

"We were just wasting our time spending thousands of dollars every week. Once we did that tour we were back in debt again. It just hit me that the entire thing of being in a band was an illusion — it was one way to do it, and it was what we chose a few years ago. But it's not what I want to do now."

One of the members of INXS told Ferris that *Kick* has just started to make a profit for the band — more than nine months after it was released to great worldwide success.

"How are bands like us supposed to survive if *they've* just started to make a profit?"

Once Stephen realised it was useless to tour with a band, he also recognised that he didn't need one in the studio either. He thought his brother Nick was quite capable of doing all the musical arrangements, and working quicker in the studio.

"We decided that we wanted to make records. We were in a dance club and we knew we could do the music they were playing with our eyes closed.

"The music will change to a degree. We want to make good records that will get played in dance clubs — that means we'll have to think slightly smaller.

"I've been doing some recording with John and Nick. We've done a dance track which is just drum machines and record samples. We finished editing it last week, but we're not quite sure who to take it to."

Stephen and Nick have not decided on their new name for the project, but it certainly will not be Flotsam Jetsam. They had a bit of trouble from the American heavy rock band Flotsam & Jetsam who had been releasing records long before the Sydney band started to cut records for WEA.

Stephen and Nick will be getting a lineup together but it will remain in the studio. They are not sure if any of the Flotsam Jetsam members will be included.

If they had their way, they says, they'll be churning out a 12" a week. Because a 12" decreases the number of people who have to be involved, which means less money to be spent.

For Stephen, the excitement he's feeling is not just that it's an exciting direction. He says it's the sort of music he's always wanted to make, but couldn't. He felt restricted in Flotsam because the band listened to too many outside opinions, and towards the end were ighting with their record company to let them ut funkier dance tracks which would allow eir dance audience to identify with them.

"Another thing that downed us was that we ere a band that took things like a committee, ve took advice and suggestions from other people. Songs were like a stew of people's ideas, all mixed in together. They weren't what I wanted to do and it wasn't they way I would have liked to make a record.

"We went for the pop end of the spectrum when we wanted to do funk. That was something we fought about with people around us because it was not as popular as it is in dance clubs now. We put off what we wanted to do."

So what happened to the record which was supposed to be finished last October?

Apparently it's virtually finished and should be out next month.

There'll also be the official announcement of a final gig. They still haven't set the date, but it'll be an extended lineup including ex-Club Ska singer Patou Powell on backup vocals with Nick Conroy. They'll be throwing up that real funky essence which caught the imagination of the club audiences but which they could not capture on their records.

Despite all the hassles, frustration and disillusionment, Stephen looks back at the band days as one that gave him a lot of fun and provided him with opportunities he would not have had otherwise.

"I've got a video camera and got most of the stuff that we did live. The fact that we toured the country was a real treat. Being in country towns was fun, you met lots of people, and you got invited to lots of parties all the time."

As a band they enjoyed a reputation for making quality light-hearted music and not taking their roles too seriously. But all the fun went out of it when a friend who managed Flotsam Jetsam for 18 months left them with debts, and Nick and he were forced to take over the managerial reins.

"That's why we don't want to work so hard, because we've been doing all the work and getting worn down from that and getting no rewards. If something had happened after a while we might have stuck to it, but you'd have to be an idiot to do it all the time and get nothing."

While Stephen is in the process of winding up the band, Nick is kept busy putting together a follow up LP to *Down Under By Law*. It's not a hip hop compilation like the first one, but more a LP of different dance music styles.

HERE'S A COUPLE OF SHAKERS!

We catch up with New York rappers SALT'N'PEPA during a visit to London and find they'd rather shake their groovy thang and not get involved in politics

Salt'N'Pepa, the female pop act 'discovered' in a New York department store, had tea with Mrs Thatcher last week.

The Prime Minister asked the two "vivacious" rapettes for their opinion on the impending government legislation that will allow for the on-the-spot gassing of poll tax evaders, OAP hypothermia victims, the homeless and other terrorists.

The Prime Minister declared the duo's album, *A Salt With A Deadly Pepa* a "real humdinger, a truly def 'pop' record and a shining example to young people everywhere. When these young women say 'push it' they don't mean drugs or unsafe sex, not by a long chalk, mateyboy!"

Ms Salt and Ms Pepa afterwards said that they had found Mrs Thatcher "enchanting".

No. A total lie. *But it could have happened*!

I asked them, I said:

"Would you like to go for tea at Number 10 Downing Street with Mrs Thatcher?"

And Pepa, the noisy one with the poodle quiff said:

"Mrs Who?"

"Thatcher."

And Salt, the other one, said: "Who?"

So I said:

"Mrs Thatcher, The Prime Minister."

And Spinderella, the DJ one, asked:

"What's her first name?"

"Maggie." I said.

Do what! Are they taking the piss? No! Can you name the Prime Minister of Holland? (Dutch readers name the Prime Minister of Tobago). No! But still, these lasses, along with the Big Yin's epic linking of Apartheid to Britain's occupation of Northern Ireland and the TOTALLY BRILLIANT Fat Boys (with Chubby Checker!), were the best thing on at the Mandela celebration. But (and I think we knew this) "We're just party-have-fun-have-a-good-time . . . we don't know many political people, we just have *fun*! But if we can help a cause like this cause and keep our image . . ."

Salt'N'Pepa have been called the Mel & Kim of rap and that's not totally and utterly glib. They talk like accountants and PRs. Ask them if they think Whitney Houston has blanded out, gone soft, done a Jacko, joined *The Cosby Show* . . . and they say:

"Hey, if it's working for her and she's getting rich and getting everything she wants then that's her business. Opinions are like assholes, everybody has one."

Meanwhile, back at the interview, S&P, who keep insisting they have no bleeding interest in politics whatsobastardever are saying:

"I wouldn't vote for Jackson just because he's black. You can have a black tyrant you know . . ."

Woah! Are you listening, are you listening, are you listening Public Enemy!? But, let's face it, S&P's political profile is about as high as 5 Star's, so what were they doing slaughtering Apartheid on stage at Wembley?

"We didn't know much about Nelson Mandela so we read his biog and we went to this dinner where we met a variety of people that had been fighting for a long time. We really got into it. There was one guy there who'd spent ten years in jail for fighting Apartheid. We just went GOD, y'know?"

And then again:

"The only serious music should be love songs. I don't like records that go *Feed the world* — Children are dying! Moan moan! I can look at the news to see that!"

And, hey man, let's say Amen to that and chillout with some funky rap about terribly exciting and def subjects ie:

PUNK ROCK AND SWEARING

Pepa was you a punk rocker or what?

PEPA: I didn't go all out, I dunno, maybe the dressing I did, OK, with the spiked boots and the chains. I still always kept the blonde hair. I didn't dye it blue or green.

Did you 'thrash' in the 'pit'?

PEPA: No, heh heh. I just love to dress up. It was really cute.

Do punk and hip-hop have anything in common?

PEPA: Yeah, well, that's the thing, they both come from the street from really young people.

SPINDERELLA: I don't know about punk that much but rap reaches all ages . . .

SALT: Yeah, it's funny I mean some grown, *grown*, lady will come up to me and hug me and say — I love your songs! — and I will like be thinking — Oh no! . . . We have the little babies! Little two year olds that can't hardly pronounce "mommy" singing 'Push It'!

So you get a lot of def wrinkos in bath chairs at your gigs?

SALT: Oh no, they wouldn't come to the concert. I mean they watch a video and listen to a record but it would be dangerous for them to come to a concert.

But still — Top Entertainment for all the family?

SALT: When we first started we had a couple of, er, explicit lyrics and it always used to bother us because you would see a lot of little kids in the audience you know . . . I didn't really think about it until this kid, this leeetle teeny weeny boy, cussed me out in the street and I was so appalled that this little kid knew these words. And I had to think — well I go on stage sometimes and I curse . . .

But didn't you know lots of cuss words when you were little?

SALT: No I didn't! When I was that age I wasn't cursin'! If you cursed when you were that age it was like — oh oh! — and you look round to make sure there's no grown ups around but now it's like in front of old women.

PEPA: I guess it's the lack of discipline.

SPINDERELLA: It's the parents really, I mean I used to take that stuff into my room and play it where my parents couldn't hear it and I still wouldn't be cussing in front of them so you can't blame the music. I would get popped if I cursed!

PEPA: I don't agree with this don't don't don't stuff. I'm going to have a real liberated relationship with my child because my mother always used to don't don't don't me — you can't do this, you can't do that — so I grew up thinking that my mother was a saint so whenever I did something wrong or I was in trouble I could never go to my mother because I thought she's a saint and I'm a devil . . . If they're talking about sex and making it sound dirty I would explain it to my child, I wouldn't just grab the record and smash it over her head . . .

SPINDERELLA: In New York now we got this thing called cheerleading and the little girls come up and shake their things. What would you do if your daughter was on top of a boy shaking her thing? You would snatch that little girl and bring her upstairs! She knows it's wrong . . .

SPINDERELLA: Something like that she's just being fresh!

SALT: You have to talk to her and punish her! You're not supposed to do that! What are you doing outside on top of a little boy?

Are you the Moral Majority of Rap?

SALT: Stunned silence.

PEPA: Stunned silence.

SPINDERELLA: Stunned silence.

HAMMER OF THE GODS!

So, now that we've established who Mrs Thatcher is, would Salt'N'Pepa and Spinderella like to go for tea?

SPINDERELLA: I would be too uncomfortable.

SALT: Spilling things, knocking things over!

PEPA: Oh, I don't know about that! I could picture myself sitting there with her and conversing and . . .

SPINDERELLA: And with the Queen!

Queen Brenda.

SPINDERELLA: Brenda?

PEPA: "I say! A coop awf tae, plase!" When I was a little I used to pretend I was rich or something and I would have this big mansion and that's how I used to talk. I used to go "Do cam in!" heh heh "Can the batler tek yur coat?"

Heck. Well, we're running out of space. Do you have a message for the kids of Australia?

PEPA: Be good, stay cool and say no to drugs . . .!

Yo!

Murray Engleheart gets increasingly excited about one of Sydney's premier thrash bands who've got to front cover status on English magazines without too much help from the Australian music biz

MORTAL SIN: will they have the last laugh?

Wayne Campbell, Mortal Sin's drum flayer positioned himself behind his expansive kit which was set up beside the stage at Sydney's Hills Inn. Oblivious to the fact that Melbourne's Taramis were about to mount the stage and that he was surrounded totally by a sea of punters, he burst into a breakneck workout that doubled as a drum check.

Suddenly, a particular passage in the Anthrax tape that was pouring from the PA got the better of him. He stood up and purposefully moved away from his kit, headbanged furiously for about ten seconds then calmly returned to his kit. He could have been alone in his bedroom.

This was the Sinners first gig in six months and around 8:30 the place was rather congested. The band enjoy legendary status in these parts where they are seen, quite rightly, as a match for Death Angel, Slayer and Metallica. Sydney's west has always been blessed with a fervor for all things metallic but Mortal Sin are significantly the first outfit in the region to actually inspire a cult of their own outside the traditional confines of AC/DC, Sabbath and Zeppelin and draw it to world attention.

The Anthrax tape that inspired Campbell earlier was now beginning to wear thin on the several hundred who wanted the real thing to propel them and the chant began: *Mor-tal, Mor-tal Sin, Mor-tal Sin.*

The scene only fueled the anticipation the band had been feeling all week. To a thunderous welcome the members made a beeline for their instruments and quickly engaged the mode of operation for the next hour and a half; positively brutal technique, numbing volume and a speed that had one member calling half jokingly for observance of speed signs. Although the band have only done twenty shows or so in the last twelve months they religiously rehearse three nights every week and tonight it all paid off. Asked if such regimented rehearsal might cost the band their ferocious edge vocalist Matt Maurer was unconcerned "My aim is to blow Anthrax off" he laughted "It's incredible that they can play so tight while running around the stage like chooks with their heads cut off".

To this end Maurer says the Sinners work on a bonus system: $150 for the perfect gig.

On the Hills Inn stage, Mortal Sin were, as they have been on the previous occasions I've encountered them, easily head and shoulders over any metal I've experienced in this country with the exacting vengeance that last year's landmark LP, *Mayhemic Destruction* established was possible. The scaffolding barrier in front of the stage was little more than a diving board for super wired fanatics.

Huge guitarist Paul Carwana hardly looked up all night, the big man had work to do and his relatively new counter part, former Slaughter Lord member, Mick Burke likewise pulled killer riffs out with a grim determination. Maurer and bassist Andy Eftichiou looked stunted between the towering pair.

The night's bulldozing sound was the ideal environment for new material that should find its way onto the band's next Lp which is to be produced by Randy Burns (of Megadeth's *Peace Sells . . .* and be called "Face Of Despair". "I Am Immortal", "Martyrs Of Eternity" and "Hiroshima" were metal blood sport of the highest order.

But after the classic "Lebanon" Maurer was forced to introduce some measure of control. Faced with possible uncuppling of monitor leads and the like on the small stage he firmly requested that hose mounted on the barrier at the edge of the stage move back to allow those at the back to see and to give the band a few extra feet of vital space. The line had to be drawn and the punters seemed to respect that. The incident was soon forgotten.

After the show, Maurer, still in a drenched Candlemass T-shirt despite the near midnight chill, was baled up by a fan with a huge ghetto blaster on his shoulder. The kid was one of those shown, with no harm intended, from the stage area at the peak of the night's mania. "I should have got up and sorted him (the roadie) out" he informed Maurer. "Great show though" he grinned.

Maurer seemed satisfied that his request to clear the stage that evening was seen for what it was:. necessary and not popstar grandstanding.

"We know them all anyway" Maurer tells me later with pride.

A few weeks later Maurer, who is still beaming after the Sinners were splashed across the cover of UK metal mag, *Metal Forces* with a tiny inset photo of Megadeth whom they were supposed to be touring with in this country ("It looks like Andy is resting his boot on it (the Megadeth photo)")

He talked excitedly about the backdrop he is planning for the band: The Australian flag with the stars converted into Mortal Sin logos. It's been well over twelve months since the band's debut *Mayhemic Destruction* was showered with praise by the metal press from all corners of the world and pre-production for the *Face Of Despair* begins. But it hasn't all been beers and gushing reviews for the band. On Mick Burke's first trip to Brisbane with the band the vibe was rather volitile at one gig and Maurer ventured into the audience to identify who had thrown a can. He still has the scar. The band did three songs. But it must be frustrating knowing there is a ground swell of interest overseas and being unable to capitalise on it and just work those venues in this country that will accept metal. So after the accolades last year did the band think they'd be further down the path to world domination by now?

Maurer: "In a way. Things have gone so slow, we've missed the boat on a lot of things about the first LP. Most people would know we were supposed to have done the Anthrax tour through Europe but we missed out because Phonogram didn't have the record ready and as you know Testament got that one now they're big. That could have been us. We missed out on a few other things because of timing so we've been a bit unlucky but hopefully with this next LP we'll get everything going right and we'll be where we should have been last year."

Burke: "We might have missed the boat with the Anthrax tour but I'm glad in a way because we might not have been ready. We needed to write songs for the LP."

The *Mayhemic Destruction* LP broke a lot of ground for metal in this country.

Is the breaking of new ground an aim as its been for Metallica.

Maurer: "If there's new ground to be broken."

Burke: "When *Master Of Puppets* first came out we thought . . .ah . . .it's a bit wimpy, it's this and that. It was a lot different to the things that were going round at the time. We're interested in being different but not to a great extent."

You thought *Master Of Puppets* was wimpy!?!

Burke: "Oh no, no only a couple of songs, stuff like 'Sanitarium' but oh, mate, the guitar sound is really . . . it's a great album."

Maurer: "Yeah, but you're listening to Slayer and stuff like that and compared to something like that it's easy to say."

Burke: "Oh, yeah but Metallica are the all time favourite band anyway. It's not that I don't like them."

Maurer: "See, they (Metallica) have got three years on us. They're breaking ground we're only thinking about trying to break" (laughs).

The next Metallica record is going to be very interesting.

Maurer: "As far as I've heard its going to be so different that it's not funny. Be in for a shock."

A good shock I hope!

Maurer: "Anything Metallica do is a good shock. What we've tried to do with this LP is expand what we did on the first album with a few more professional touches and more ingenuity in the songs. We've thought a lot more about them".

Burke: "Obviously it's still very heavy"

Maurer: "More heavy"

Burke: "Yeah, heavier and faster and some of the riffs are catchier. They're not so commercial."

A recent demo I heard backs up in tonnes any boast these guys may make about the album in progress. Have the Sinners had any feedback from any of their overseas heroes?

Maurer: "Lars from Metallica heard about us and he was really happy with what he heard. He only heard the first side of *Mayhemic* and he said, well I won't quote, but he said it was really good. You sit bck and wonder do these big bands know about us. They've obviously seen us in some of the charts and you think, well what do they think of us?"

According to Maurer landing the cover of the last issue of *Metal Forces* shocked a lot of people. (The shot was taken in the dressing rooms of Sydney's Hills Inn). Maurer says he visited the offices of a late night music TV programme to drum up some support and got a hard time for his trouble until it was noticed that the band had made the cover of an English mag with a hefty circulation and it was all smiles.

"They didn't realise we were Mortal Sin a band with potential and not Mortal Sin, the little guy coming down to see him and what's this shit want which is probably the attitude of a lot of people in Australia. They don't know who we are still."

Maurer believes that having no manager is a significant factor here: he does all the leg work himself. He also believes that the band will have the last laugh. "We just look at it and say we've gone this far on our own, who needs them".

Mortal Sin are one of the few metal bands in recent years in this country to have a stab at or grasp on the major metal league. Is that a challenge? Is there something to uphold?

Burke: "For sure, but we're not thinking we're always gonna be the best. There's always someone that's gonna come along and beat us".

Maurer: "We wanna be number one but if another band overtakes us, so what? That would be an inspiration to us."

I can't honestly see that happening in a hurry.

Maurer: "Oh, we can . . . .Addictive. Another band from out Blacktown way called Addictive. They're hot. When we get some money we're gonna put a record out for them. We've never heard songs like them. We go into the studio to watch them. They're guys I used to knock around with, one of my first bands".

(A member of Addictive gave me a tape of one of the band's rehearsals and kept making excuses for the quality and saying they were looking for a permanent singer: The tape was devastatingly good.)

Do the Sinners still receive a lot of fan mail?

Maurer: "Can't keep up with it. On a good week I get about fifty or sixty letters. Most of it comes from America and the album still hasn't been released in America so they must be hearing it from somewhere."

Can Maurer see Mortal Sin moving backwards and using the seventies as an influence as the Cult did and Great White and Kingdom Come are presently doing?

"We haven't gone far enough forwards to go backwards!"

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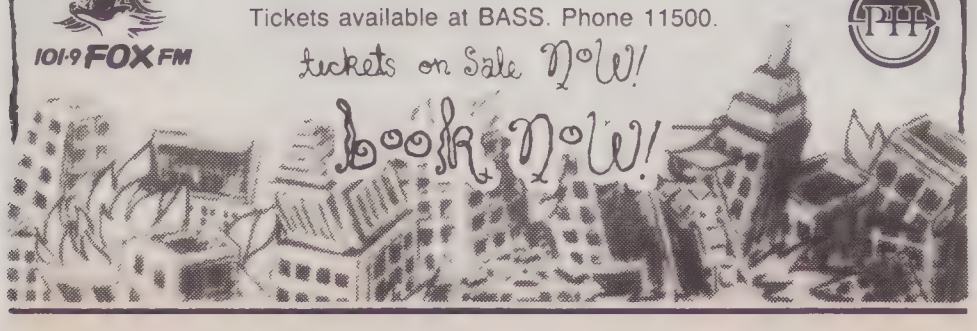

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ENERGY FOILS THE MAGICIAN

Jerry Harrison tells Byron Smith what it's like having God — and Chris Spedding — by his side on tour.

As I wander into the cavernous Southern Cross suite, Jerry Harrison's Australian publicist is standing with him in front of a huge TV screen, playing a videotape of last week's episode of *Hey Hey, It's Saturday*.

"Is that an *ostrich*?!" Harrison laughs.

"Yeah, his name's Ozzy," she replies smiling.

If I was a publicist for a touring artist and he was about to be thrown to the lions as a judge on the *Red Faces* segment of *Hey Hey*, I probably wouldn't think to pre-warn him of the associated perils of the encounter quite so thoroughly.

It was a good idea, though. Harrison ended up appearing on two episodes of the show and acquitted himself well. He actually won the *Beat It* rock trivia quiz on his second appearance and joined in with the light-hearted frivolity of the proceedings.

For one of modern music's most politically outspoken and intelligent artists — along with being a respected and influential musical craftsman — Jerry Harrison is a delightfully amiable interview subject.

As a key member of one of the world's most influential contemporary bands — Talking Heads — Jerry Harrison was initially disappointed by frontman David Byrne's decision not to take the new Heads album *Naked* on the road.

Instead of staying at home in New York, however, Harrison decided to form his own band and tour his much-acclaimed *Casual Gods* solo disc. It is a decision which has provided the singer/songwriter with more credibility and identity, outside the context of Talking Heads, than ever before. At the same time the tour has purged Harrison's intrinsic yen for travelling and taken him through the US, Europe and Australia.

With the principal spotlight of Talking Heads falling upon David Byrne, much of Harrison's influence within the band has previously been generally overlooked. With the tour and album, he has revealed many of the musical traits which have made Talking Heads such an inspiring, influential and popular act.

It is now becoming apparent that he has had a lot to do with the formulation of many of the Heads' sounds. His work, in a production capacity, has also been responsible for helping to shape the sounds of other popular and influential bands such as Violent Femmes, Nona Hendryx, Bo Deans, Fine Young Cannibals and Elliot Murphy.

A former member of the critically acclaimed Modern Lovers — who gained a large cult following worldwide in the mid 70's — Harrison has had a long and undulating career which really stepped into stride in 1977, when he joined the Heads.

He has previously released one other solo LP — a much overlooked disc called *The Red And The Black* — in 1981.

Harrison sinks into the corner of a huge leather lounge opposite me. He looks like he's fighting back the tiredness of a day of interviews and traffic jams (*Another Melbourne train strike*!) but still offers up a welcoming smile.

We begin to chat:

A couple of songs on the *Casual Gods* album are underpinned with a cultural awareness of third world countries . . .

"Yeah, just a couple of songs," 'Cherokee Chief' and 'Let It Come Down' are the ones that really have a reference point to that and the war zone in Central America."

When you're travelling through various places, through Australia or Europe or whatever, do you get a chance to actually check out some of the culturally indiginous music, or are you too busy playing?

"Oh I try to. This tour has been really busy. There's just been very little time to do anything other than be on tour. But at times, of course, I try to. I would love to see some didgeridoo players while I'm here."

Does a single album and a single tour — such as the one you're on now — give you an identity away from Talking Heads, or do you think it will take a more concerted and consistent effort?

"I think I've had an identity away from Talking Heads for a long time, I've done a lot of records away from Talking Heads. Some in a production capacity. I was in a band called The Escalators at one point and did a record with Busta Jones, plus I did *The Red And The Black* album. Obviously with this (*Casual Gods*) being a more successful record and the tour . . . the tour, I think, is so *concrete*. It's funny, I mean a record is concrete, but somehow a tour is a *very* concrete thing to do. So I think that, yes, it certainly makes the point. It makes the point that it's not like a vanity project, it's going to be something that will continue.

"That's one of the reasons why, when I put this band together, I didn't put together just a kinda studio musician band or something. I chose a lot of the people I knew, but different *types* of musicians. It took them quite a while to understand each other, but when everybody started to understand each other more, it really started to feel like a real band."

What was the first rehearsal with the band like? Do you remember that?

"Um. Yeah. Not everyone was there — it didn't begin with everyone at once. There was a great deal of time spent working out the songs, 'cos I lost notes all the time, I thought *'what instrument made this sound*?!' (laughs), and stuff like that. But we were rehearsing in this old loft I have in New York and it went pretty slowly at first."

I saw an interview with Crowded House recently and Neil Finn was saying that they'd make the album and when they got 'round to actually touring the album, months later, they'd have to actually go back and learn all the songs again, note-for-note from the album!

"That's exactly right. I mean I *dread* the idea of a Talking Heads tour for that very reason . . ."

Suddenly the hotel room TV set turns itself on and drowns out his words.

"What?!" he says, standing and reaching for the remote control module sitting on top of the TV. After much fumbling with buttons, the set finally turns off and after a reminder of where we were in the conversation, Harrison continues . . .

"You do have to go back and learn the songs again. Some of them probably wouldn't be that hard. I remember though that I used to tell David (Byrne — Talking Heads frontman) that sometimes between tours that I'd have to do that and he'd think there was something wrong with me . . . that between tours, I'd forgotten something. But then it finally happened to him and I said *'see!'* " (laughs).

I think it's unfortunate that the Talking Heads album *Naked* and your album were released around the same time — in Australia anyway — because a lot of lazy journalists linked the two together . . .

"Yeah and they really shouldn't be linked, because, of course, *Casual Gods* was record-

ed during the time of *Little Creatures* and *True Stories* and in fact I think whatever similarity there is, is kinda because I pushed Talking Heads back in the rhythmic direction. I was really happy with *Casual Gods* and actually David (Byrne) had written some songs that I thought were very nice, but I thought they were a little bit too much like *True Stories* and I was thinking that we really had to do something more as a *band* again.

"But they wouldn't have come out at the same time, except that I changed record companies, which set the album back about a year. In the United States the two albums were three months apart, but I think that here — in Australia — they were much closer together. It seemed like an incredible drag to me, that I'd finished my record, but had to wait so long for it to come out . . . I'd wanted it much further away from a Talking Heads release. But on the other hand, if it had have been released when it was done, I would have then been unable to tour, because I would have been making *Naked*. Actually I would have been making (producing) the Bo Deans album and I wouldn't have been able to give it this concerted effort of trying to promote it. So, all in all, maybe it's better this way. Actually, in a way, it's useful, because I am able to do press about *Naked* as well."

When Talking Heads decided not to tour with *Naked*, did you feel obliged to tour your album?

"No, I didn't think I *had* to tour, I just *wanted* to. I mean I wanted Talking Heads to tour but when we weren't going to do it I just said 'well I want to'."

In Europe you're continually asked questions about the policies of Ronald Reagan and you don't seem to be a great supporter of his administrations' policies. When you're touring away from America, do you ever get paranoid that maybe people might construe those statements as being "un-American"?

"Un-American? Mmmmm. Well no, because I don't consider myself un-American. I don't really worry what other people think. I consider myself, in some ways, to be quite patriotic. I just feel that one need not support Ronald Reagan to be patriotic. I think that Ronald Reagan has done more to destroy the fibre of the United States than any of the Presidents behind him. I mean he's obviously softened in a certain way and some of the stuff he's done with Gorbachev, these Treaties and so forth, seem to be a good thing, maybe."

But a lot of it seems to have been initiated by Russia . . .

"Well, it seems to be, but I know that if read carefully, you read that some of the original ideas had actually come from the United States. I don't care where it comes from. If that's the way the Soviet Union can do it, to feel that they initiated it, then so what?!

"But what bothers me most about the Reagan administration is the kinda mean-spirited little guys he has working for him, guys like Edward Meece and people like that. In actual fact I met someone who knew Edward Meece and thought he was a great guy, which really surprised me, 'cos he just seems like the biggest prick to me. But he's like one of these idealogs, that have been eroding individuals' rights and fighting the spirit of the American constitution the whole time they're there . . ."

A former White House aide recently revealed that Reagan's business appointments are all made by his wife Nancy and based on *astrology*.

"Yeah, it's crazy isn't it!"

Do you believe in astrology, or some kind of external force?

"Um . . . I don't know, I've become somehow more religious than I once was: I don't really consider myself an atheist, though for a while I did. I feel like there's some sort of community of spirit. Whether or not there is a god that intervenes . . . I don't know, I have a lot of trouble trying to understand why he would bother.

"But I feel more empathy for the Eastern religions. It's a very funny thing, I have experienced feeling the 'energy' of a person. I took this course in what is called 'energy balancing', or 'polarity therapy' and it was developed by an osteopath from Chicago — who'd been living in India for many, many years and came back. I was doing the course with someone at this kinda yoga retreat that I've gone to a few times and I could really feel, like a *wind* blowing out of him! And if you actually feel something like that, then it starts to open up all those assumptions you had, that it was all balony or something. You start to think, 'well maybe there is something in it'.

"I still have enough of a scientific mind that it's hard for me to get into other planes of thought. I have a *really* hard time with astrology."

Some people talk of how a piece of art, or literature, or music has been written *through them*, rather than *by* them . . .

"I've never had that experience"

You've always been conscious and in control of what's going on?

"Yeah, it's always been something that's kinda constructed. I've never felt like I was a . . ."

Medium?

"Yeah. I've never felt that".

The people within Talking Heads have always held strong political views personally, but the output of the band has always tended to remain fairly neutral. I've always thought it was a bit of a shame, because the popularity and integrity of the band is such that it could probably really change things . . .

"Yeah that's true. I think that this last album, *Naked,* has the most clear-cut political thought on it of any of the band's previous albums. But I agree. I've always been wanting to do more. I would have liked to have done Farm Aid and Live Aid and I would have done No Nukes, to tell you the truth. I came out of the demonstrations against the Vietnam war, so I never had any big problems with getting involved with politics, but everyone else in Talking Heads wanted to really steer clear of it and since *I* was joining *their* band at that time, I kinda felt there was possibly a different kind of politics operating. I'd say Chris (Frantz's) politics are a *lot* more conservative. I mean I think he thinks of me as a kinda soft pinko or something!" (laughs).

The cover of the *Casual Gods* album, depicts miners in Brazil, struggling up the mountain carrying bags full of mud and a lot of them die on the job. When you see scenarios like that these days, do you still get angry, or do you find that because there's so many atrocities occurring in the world, that you tend to get a little blasé or resigned to the fact that there's nothing that can be done and thus try to forget about it?

"I'm not blasé about it. I do think that the way that things really change about those kind of issues, is when the governments, that are involved, change; more so than an individual relief effort or some sort of charity. Charities can often do very wonderful things, but when you take programs like the Food For Africa program — which had all the right intentions — but then you see what happens to it, when Ethiopia uses it as a weapon against the Aratrean Liberation Front and the Aratrean Liberation Front ends up starting to blow-up food trucks. It shows that without the government somehow trying to put some pressure on that government, that even

"I'M QUITE PATRIOTIC"
(PIC BY LIBBY FRANCIS/CHARLES ROBIN)

Casual Gods ham it up after a Sydney show (pic by Tony Mott)

these generous efforts can often go to waste.

"For me the Brazilian miners are both horrific and also inspiring. They are there, a little bit, because it's their last chance to somehow rest themselves away from this life in poverty, that they're born into. They do choose to go there and many of them have small claims and it's not exactly a slave labour camp, they can leave. They're doing it because they want to and they think, hopefully, they'll strike it rich and there are some incredible stories of people striking it rich there. I think at one time the Brazilian government tried to stop it and they wanted to bring in a mining company, but the people would not allow it. So it's not a simple, concentration-camp-type-picture, that's *all* horror. It makes you think a little bit, like 'boy! Look at the spirit of man, having to push themselves', it's unfortunate that it's in such a dangerous situation, that that same drive can't exist without such an expense of life".

It's been said that you're addicted to touring and that you like being on the road. Do you think you may have nomadic ancestory?

(laughs)"Um . . . probably. No. I don't know! You know what I love about being on the road . . . there's something about being on the road that seems very existential to me. Particularly when I'm in Europe; I'll have this experience of, when I get to Holland, I remember all the experiences I had in Holland, but I can't remember *yesterday* in Paris. So that *place* becomes more important than the progression of *time*. And by upsetting the normal framework of time, it's like your mind gets into a very different state and I think it's something that's very 'present' orientated. And when you're at home, you're so aware of time — like bills come in and you're *aware* that 'right, that was last month' and you're just counting it all the time. On the road a lot of times, I'm not always aware of where I'll be the next week, I like to just let it happen and partially you *have* to, because you're kinda like plonked down and told 'ok, do this' and you're picked up and told 'ok, do that' and there's something I find very, very appealing about that 'absense' of time.

Is that aspect exciting?

"Well the excitement is when you play on stage. This is more this mental state that I find attractive.

A lot of people, when they're married with a child, feel obliged to stay home and may even feel trapped by the circumstance. You've brought your wife and son on the road, so it seems like a unique lifestyle; which combines the best of both worlds . .

"Well so far, so good. I think when my son gets to the point of having to pay for his airline ticket, (laughs) or when he has to go to school, or whatever, this may start to get complicated. I mean it's not going to last forever this way. But I think it's really great for him.

"When we were in Germany, it was like his baby language became German sounding and when we were in Portugal, it took on the sound of the Portugese language".

He's going to be an international kid . . .

"Well I think he will not be afraid of different people. He's seen all these different faces, different accents, different looks, heard the languages and it sinks in, in a very interesting way. He's very unafraid of strangers, which of course, could be dangerous in New York, but I think, in the long term, it will give him a wider and more open-minded view of the world and its people".

Is there any ideology behind doing a club tour? Do you like playing small rooms in preference to big rooms?

"I like them both, but there's certainly something very appealing about being closer to the audience. I certainly like playing smaller places better than *huge* places. But I mean, playing Narara was thrilling, having that many people seeing you and feeling that much energy . . . it can be exciting, but it doesn't lend itself to any sort of depth of communication. It's more like a rally or something. So yeah, I like this. It's also a really great band that I think people will really appreciate. I don't normally get to see bands of this calibre, in venues this small and I think that's a really nice thing to do for people".

Value for money an' all that?

"Yeah and beyond that, it's something that you will remember and for me, of course, it's like going back.

"It's a little bit like starting over".

THE STATE:
way out West

Growing up surrounded by the street fights, reworked Monaro's and the underlying destitution and hostility of Melbourne's western suburbs, was both the worst and the best time of Phil Buckle's life.

Buckle — who is now frontman with Melbourne outfit The State — in taking housebound refuge from the outside animosity, missed out on a lot of youthful experiences, but in doing so discovered the guitar.

Later on, his life in the working class West was to provide the lyrical foundation for countless songs and instill a strong enough work ethic to push a band from total obscurity to some level of national recognition.

"I have a principally working class background. I've always worked in factories and I've worked on road gangs for years and been a labourer on a building site and all that kinda stuff — but at the same time, striving to be a musician.

"So it's always been those two lifestyles — one *fighting* the other, or one *supporting* the other. So a lot of my lyrics tend to be . . . it sounds corny I s'pose . . . just about the struggle. I know what it's like to have to get up at five o'clock in the morning and not want to go back to work, but *having* to go to work and I know what it's like to wait for smoko and to look at your watch during the lunch break to see when the half-hour is up and that sort of stuff. A lot of lyrics come from that; about being in a position that you *don't* wanna be in and I think a lot of people can relate to that.

"I was brought up in Glenroy and Broadmeadows (in Melbourne's West) and I guess a lot of the ideas come from there, but by the same token, there's a lot of variety on the forthcoming album: there's blatant pop songs, some reggae flavoured things . . . lots of different flavours and lots of energy.

"But I love pop music because I grew up listening to the radio and playing the guitar to songs on the radio. So while the other kids were fighting in the streets, I just found the guitar and just huddled in my room and played. It was total recluse time. I never got involved in the gang thing, I was always a refugee from it.

"The reason my family eventually left Glenroy was because my father got so badly beaten up one night — just walking across the street — that he figured 'OK, it's time to get out of here'. I think we left *just* as I was becoming a teenager and we moved to the eastern suburbs, which was like *heaven* in comparison."

Buckle was, for a time, the principal leader of his own unofficial club of local Glenroy musos, who also found solace in the sound of strums and kick-drums.

"It was pretty hip to have a guitar. There was one group of kids who were lusting after cars and there was us other dudes, who weren't the muscle boys — the wimps, I guess — and we discovered guitars and the radio and it became like a little club. We'd have these jam sessions and I'd give other kids lessons and stuff. So while the other kids were out shoplifting, we were having jam sessions. After I moved to the east I gave my friends, back in the West, guitar lessons over the phone!"

Although The State has emerged as a relatively new band, they've actually existed in their current line-up for a number of years and were previously known as The Cutters.

Buckle explains the reason for the name change:

"We'd reached the point in The Cutters where we'd done a lot of live work and the scene was starting to collapse — as far as original work goes — and becoming very healthy for clubs and cover bands. It was getting harder and harder to find work and despite numerous efforts and a sizeable live following, we hadn't managed to secure a recording deal.

"So we figured no amount of live work was going to help us, in regard to getting a contract and we knew we had to get some kinda deal, 'cos you can only starve for so long. So after three or four years with The Cutters, we decided it was time to make a really concerted effort to get a deal. So we went off the road and recorded demos and got turned down *again*, by every label."

What followed was a course of action which was to eventually land them with their current BMG/RCA deal. They did it by deciding to record at home, on quality equipment, songs that were of a high enough standard and sound quality to be pressed straight onto an album. So after six months of pre-production, the "album" was recorded and lived up to their plan. This time two companies showed interest and newly posted A&R rep for BMG/RCA, Ross Fraser (the man behind John Farnham), was impressed enough to ink the act, who were now calling themselves The State.

The base tracks recorded by the four-piece outfit at home were even good enough to be used for the subsequent single and LP, with only minor additions and remixing at Melbourne's Metropolis studios.

The single "Responsible" and its accompanying video, have been receiving scattered airplay — enough, in fact, to see it hovering just outside the Oz Top 40, aided also by the exposure the band received during a recent national support stint with Martha Davis. The LP, called *Elementary*, is due out next month.

Along with Buckle, The State consists of players from diverse musical backgrounds and includes bassist Geoff Cain, guitarist Peter Bowman and crack session drummer Virgil Donati.

— BYRON SMITH

BHAGAVAD GUITARS:
now and Zen

We used to be known as Inner Circle, which was a really dull and ordinary name so we went for a fairly exotic one. It's an obvious pun on the Hindu book *The Bhagavad-Gita* and when we chose it, we knew it could be risky.

"People think we're either a hippy trippy type band or a full on heavy metal band with lots of guitars!

"What we're hoping is that it'll cause such a confusion about what we are that they'll come down and check us out and then make up their own minds."

Jeremy Butterworth plays guitar and sings with The Bhagavad Guitars. Three years ago in Canberra in his final year at high school he met up with drummer Matt Kerr and guitarist John Underwood and they played in different combinations in various bands in Canberra and Sydney.

They started to play under their current monicker about a year ago and met up with bassist Ade Workman six months ago. He'd come to Sydney from New Zealand where he'd been in a band called Vietnam whose EP did a mildly roaring trade in the NSW import shops.

"Bhagavad Guitar music is best classified as guitar pop, I guess. But it's hard to pin down too much because none of us have favourite records in our collections, by which we can say 'well, I like *this* kind of music'. I listen to anything, Smiths, Pink Floyd, Jethro Tull, anything anyone's put on. I listen to a lot of classical music and the others listen to jazz.

"We found Ade through an ad in the paper and we immediately knew he was the right choice because he had the right 'feel' to the music.

"But to be in a band, of course, you've got to make sure you can get on. That's really important, because bands break up for the stupidest and often most trivial reasons. One of my earliest bands broke up when the bass-player pulled a knife on the drummer!

"I'm not too clear on why and what happened, but basically the bassist promised we'd do a benefit for a friend of his and the venue was miles and miles from anywhere and the drummer decided he should get some thanks for his troubles and one word led to another and suddenly the band wasn't together."

The Bhagavads new EP *Foreverglades* (through Redeye Records) and the single pulled off it "Just To be Sure", reaches out and touches the essence of classic guitar pop. It is made by humans, not a producer working with a host of electronic equipment. It is non-elitist and accessible. It embraces its influences without shame, yet it is made by fans, not disciples. They capture the spirit of their favourite music (as wide spanning as it is) and recreate it with their own ideas.

"Yeah, there's nothing slick about it. It's got real spirit, I reckon. That's 'cos it was done in a 16-track and recorded mostly live, not layered. Most bands record the guitars, bass, drums etc differently and then put them together.

"But what Steve (Kilbey, who produced the EP) found out when The Church did *Starfish* was that you get the best effect from playing it live and then adding the vocals later.

"One thing you learn from listening to so much different kind of music is that great music has nothing to do with the style. You can listen to it and feel the spirit behind the whole thing, and you 'these people playing this record are really dedicated to what they're doing' and it's got nothing to do with nothing into a studio to make a hit record."

Earlier this year, the Bhagavad Guitars went on tour as part of a Redeye club package with Crystal Set, Curious (Yellow) and Mexican Spitfires. Do the Redeye bands hang out in the pack?

"Well, not really. Doing the tour brought us closer together because being up at 1am in the morning on a bus together does do that."

How do they feel about covers?

"we don't do 'em, except for the occasional Pink Floyd song. Once we did a show with the Mexican Spitfires where we did a cover of their 'Sydney Town' from their first EP and they did an acoustic rendition of 'Thought We'd Agreed'. It's so strange to see how a song can sound so different when played by other people."

— CHRISTIE ELIEZER

SCRITTI POLITTI:
can a green man sing the blues?

Can green men sing the blues? In the early part of the '80s, when British pop flirted with US soul through ABC, Style Council and Spandau Ballet among others, the most consistently impressive singles came from Scritti Politti.

Basically formed by vocalist/guitarist Green Gartside in 1978 after seeing the Sex Pistols in Leeds, he moved down to London, chose the name from an approximation of the Italian for 'political writing' and put out some stunners like "The Sweetest Girl" and "Wood Beez" and "Asylums In Jerusalem", which gave them a lot of chart success in the UK and, to a lesser extent in America.

But like most of the class of '80, Scritti Politti failed to sustain in a big way.

Now, in mid-'88, Green and Politti are back with a single called "O Patti", lifted from the LP he took 2½ years to make *Provision*, a more than suitable follow up to the occasionally flawed/occasionally brilliant *Cupid and Psyche '85*. Looking tired and sipping coffee in the office of his management office, Green was hot on the promo trail.

We start talking about how Scritti Politti obviously influenced today's darlings, Bros.

"Believe it or not, I like Bros . . . (laughs) but that's because they've said they liked us, in their interviews! Scritti are the sort of band that other musicians have liked.

"Bros are probably the sort of band I'd have joined when I was that age . . . and the guy can sing."

So he's very much mellowed these days?

"It's funny because when I look back at this person who was me at 18, it's like looking at someone totally different . . . and someone I'm not so sure I'd associate with. I see this angry emotional twerp who couldn't keep his temper, didn't have much discipline, even smashed a TV set."

Some things don't change, though. Green still has exquisite taste in music, and he still hasn't got much money. Every cent he makes, he says, is ploughed back into his records. When one takes as long as he does to cut albums . . .

"Well, this one and the *Cupid* LP were the kind of albums where a lot of time and care had to be taken, to make them what they needed to be. I think I've achieved all I want to in that area, so possibly I'll move on to a new kind of music which will be finished within weeks."

As a kid, Green's mother and father never liked living in one place for too long. They moved all over Wales with the boy; when he left home to join art school in Leeds, they moved on to Miami and then to Spain.

"I was pretty wild there for a while, you go through that when you leave home and you haven't got your mother to keep an eye on you. Bad food, wrong chemicals, unheated flats . . . I had a heart attack on a road one day. Very dramatic, but very scarey, too."

Green's turning point in life was not the heart attack, however, it was seeing a concert with the Pistols, Clash and The Damned on the same bill.

"That was *it* as far as I was concerned. It was *everything* absolute, I've never seen people so scared, so frightened, and so disapproving, it was just so lawless.

"At the same time, The Clash looked so good and sounded so angry and violent, I loved it. I still find that side of things attractive. It's essentially a part of rock mythology than a pop one, but there is some real power in that kind of lawlessness. Just don't live it.

"But Scritti music is different to that, of course, because two years was long enough to be a punk. With each different lineup, you find musicians whore more competent at what they do, so you give up making these neurotic statements because you're finding sheer joy in people who can play music very well.

"But even then, I used to look around at records by ABC and Spandau and think 'they're so beautifully put together but there's very little passion'. I went on to make music which I thought — or hope, anyway — combined passion and beauty."

JILLIAN HUGHES

LOW BUDGET, HIGH THRILLS

Getting flakey in "Prince Of Darkness"

Horror movie great JOHN CARPENTER talks about his latest child "Prince Of Darkness"

Carpenter and Kurt Russell during the making of "The Thing"

getting the right view during shooting

John Carpenter's early movies marked him out as a cinematic classicist, attuned to the nuances of style and craft established by the incomparable Alfred Hitchcock, the great Howard Hawks and the pioneering John Ford.

But the scintillating thrust and crackling tension has dissipated in recent years as the lure of the big dollar and Hollywood beckoned.

"You always want the chance to work in a big studio, to create the Hollywood dream. But the way that system is structured right now is very corrupt, very anti-director. Movies are programmed now, they're more according to demographics, they want to give you something that is familiar. No ups and downs, no shocks. When you make a big budget all you're doing is trying to make money. If you have any kind of world view to express you better put it away and concentrate on making some big bucks."

Rebom now as a small budget, independent director Carpenter rails against the loss of a cinematic grammar and the rise of high tech interlored movies which come on like a compendium of video setpieces.

"It started in 1978 with the success of *Saturday Night Fever,* it was so successful that as lot of commercial decisions get made off the back of it. Nowadays you have TV programmes, advertisements, MTV and movies. They all look exactly alike. It's very distressing, the idea of cinematic form and grammar, no one knows what it means anymore. New directors coming in have lots of surface style but there's no manipulation

> "I'm attracted to the idea that evil surrounds you"

from behind, there's no signature just a lot of gloss and derivative repetition."

His latest film, *Prince Of Darkness,* allows Carpenter to express a worldview which has been consistent throughout his career. As in *Escape From New York, Assault On Precinct 113* and *The Thing* his characters here are trapped in a prison.

"I truly believe that we're all trapped in prisons be they in our minds or just the countries that we live in. I'm attracted to the idea that evil surrounds you and you are holed up in your own small space. I can attest to that from my own experience and it seems to be the same for others too. A lot of what I do is purely instinctual and try anot to intellectualise about it but do have a strong sense that this is the way the world is."

Perhaps surprisingly in an America riding a high moral wave, fortified by the religious right, there has been no strong objections to the movie's religious theme.

"It doesn't really surprise me because they don't want to take it seriously, that would make it too threatening. Personally I've never had any religious leanings whatsoever, I've never been sucked into that whole mythology, I'm just trying to create my own mythology."

In Carpenter's mythology it's an outside force which takes over and drives his characters (in *Darkness* they're more like pawns) into a corner or destroys them. The reliance on something bigger than all of us seems to work off a religious instinct, if not in the director, then certainly in the audience.

"No I see it as a reaction against left wing science fiction where the line always seems to be 'the evil is within you'. That's created by people who want mankind to be central but right wing says the evil is out there, there's nothing you can do about it, '50s science fiction, monsters from outer space was all right wing. That's still my first love mainly because of the way it diminishes man's importance in the universe. Look at the history of man and you see that the real evil is not monsters from outer space but man's savagery to man. You could say that he turns into something inhuman. To show that I create something very inhuman and highlight the survival techniques of those who are innocent rather than those who have become deformed and then turn evil."

Isn't it inevitable that when it gets to countries with a strong Catholic lobby it will be seen as an anti Papal rant?

"There's so many ambiguities that in the end you take it whatever way you like, there's a lot of escape hatches, I originated the story about the devil's powers, how he'd control smaller and simpler forms of life like schizophrenic street people, insects and other creatures. That's how the anti-God would start to make his force felt."

To this end *Darkness* employs some memorable special effects, a body instantly decomposes into a morass of insects, a girl dissolves into a mirror . . .

"Special effects are a pain, you don't get any emotional reaction from them, they're just a technical exercise, a whole of stuff lying on the studio floor. But they're necesssry if you have to convince the audience of something that they know can't exist. I certainly don't go, 'whooah, let's put a whole lot of special effects in for the sake of it."

The evidence suggests otherwise *Prince Of Darkness* doesn't have a whole lot going for it outside of its special effects. Despite what he may claim to the contrary Carpenter seems to get little joy out of directing performances from his cast (especially the women). How does he respond to such criticism?

"I would never defend myself against criticism. There's an old indian proverb — never judge a man until you walk in his shoes. You can't take criticism seriously. How does anyone know what a good movie is, it's all completely subjective. It's like reviewing a beauty contest. 'Nope didn't like that one much'. So what, I mean really, who cares, it's just someone else's opinion."

Kurt Russell played master criminal Snake Plissken in "Escape From New York".

Joy Division Revisited

BEHIND THEIR EYES IT SAYS I STILL EXIST

Nobody talks about Joy Division these days.

There was a time when everybody talked about Joy Division, as casually as they might talk about, ooh say Ben Elton now, but that was a very different time and in general we all blush at the memory of the sort of thing we said. You see most of it was so . . . well so god-damn *serious*, and nowadays everybody's . . . perhaps not exactly happy, but at least making a joke about it.

Like this one:

Q: What's black and white and red all over?

A: Paul Morley's reminiscences.

Yes, prose blushes in memory, even that of one of the group's earliest advocates as this extract from *An Ideal For Living: A History Of Joy Division* Shows. "I never said anything about the group. I did little more than talk about the weather, hoping that the readers knew their Oscar Wilde and would be certain that I meant something else . . . I was as quiet as I possibly could be allowing for my former urge to babble bouncily given the flimsiest encouragement, because what I feel about Joy Division is no business of yours." (Paul Morley 1984).

Somehow Joy Division caught us in a particular and very personal way. They were a function of their time, to many of us they defined their time. Had Ian Curtis never committed suicide, thus providing the infinite gap between Joy Division and New Order, we might just have looked back on them with the affectionate embarrassment reserved for ancient snap-shots.

But if Ian Curtis hadn't committed suicide, Joy Division would not have been Joy Division, and that's part of the discomfort with which we regard their memory.

It was for the punk generation what I imagine the deaths of Jimi Hendrix or Janis Joplin must have been for the hippies, one of those events that is a collision of the private and the public event, a symbol almost of a changing age. Although it occurred nearly half way through 1980 Ian Curtis' death seemed like the final reminder of the death of the '70s, the decade of experimentation, and the birth of the '80s — life is a cabaret old chum, Haircut 100 and the new pop/pap waited in the wings.

One of the most disturbing aspects of the supposed '70s revival that it looks back through sunglasses tinted by the tedious camp aesthetic of the late '80s. It remembers the '70s as loon pants, Uriah Heep and Jethro Tull. Personally I remember the real journeys into sound: Roxy Music, Can, Faust, Lee Perry, Public Image and (at the death) Joy Division.

If Curtis had been the mouldering corpse of the '70s, slowly turning into a skeleton in our cupboards, may I suggest that in the light of the paltry offerings of this culture of trivia, we open the door and take another peek.

LOVE WILL TEAR US APART — AGAIN

"If Joy Division did anything it was to centre their music around . . . a refusal to pretend that everything was alright." (Charles Shaar Murray's review of 'Closer' 1980).

Where better to start than at the end? 'Love Will Tear Us Apart — heartbreaking record under any circumstances, but as the first posthumous release it became the opening salvo of the myth. The gravestones on the cover and the air of finality that hovers above its sound were ample proof to those who were looking (quite a lot of people) that it was a deliberate parting gesture on Curtis' behalf. Lines from the last track on the previous LP, *Unknown Pleasures* were dragged out for further proof.

"Directionless so plain to see/A loaded gun won't set you free/So you say.

The second LP, *Closer* provided ample further evidence. Its cover was white with a photograph of a stone carving of the dead Christ, its atmosphere was spiritual and resigned in comparison with the tortured, violent 'Unknown Pleasures' and it contained lines like *"I look beyond the day in hand/There's nothing there at all.*

The press on the whole were restrained (apart from Dave McCullough of *Sounds* who said of Curtis "This man died for you") but the fans (who as the band would tell you were more important) went mad. The final 12 inch 'Atmosphere' provided the last line for many

an adolescent poem submitted to the English rock magazine *NME's,* letters page: *"Don't walk away in silence."*

Of course none of this is any more significant than people playing the run off grooves of Beatles records backwards, except in the sense that it marks that particular intersection of music, time and history that breeds fanaticism.

The issue avoided at the time was just now pre-meditated all this was. Before his death Curtis was known to be reading the works of Yukio Mishima, the Japanese writer who stage managed his own suicide, down to the detail of delivering the manuscript of his last book to the publishers on the same day.

Perhaps like Mishima he was having a last black joke. Perhaps he had a sense of humour after all.

MANCHESTER — SO MUCH TO ANSWER FOR.

Joy Division came from Manchester, they couldn't really have come from anywhere else, all that '70s motorway architecture erupting from the rot of Victorial industrialism, dark streets, bomb sites and the sound of breaking glass. it all seems embedded in every splintered chord.

The first photograph of the band to appear in the English rock prem fixed them firmly in their landscape. Taken by Kevin Cummins, it mainly featured a modern motorways bridge in the snow, with the band scarcely visible in the middle distance of the shot.

Like the band's music it renders the surroundings as strange and mysterious rather than 'bleak' (a word used by critics to indicate their own insensitivity).

"The idea at the time," says Cummins, "was to escape from the standard rock shot which was a bunch of characters lined up. We tried to make the shot look interesting in itself and make the band a part of it. Their idea was it was saying 'our music is our statement, we're incidental'."

The piece written by Morley, covered two other bands, with most of the piece devoted to the man that Morley considered would be the Voice of Manchester for many years to come . . . Steve Solomar of The Spherical Objects (Pause for loud chorus of WHO????).

"Mordley hated the band," says Cummins, "mind you most people in Manchester did at the time, this whole thing of the sensitive young men is a total myth, they had a terrible reputation for being violent and aggressive, particularly Hookie, he was known as a real Beer Monster.

"Paul and I were in a band called The Negatives along with Richard Boone (New Hormones boss and Buzzcocks manager) and they once threatened to paste all our faces in because they wanted the slot we occupied on a bill."

Blundering along, first as The Stiff Kittens, then as Warsaw, the nascent Joy Division were an unspectacular, if ambitious addition to the legion of Manchester bands sparked into action by early visits of the Sex Pistols in June '76. They fed on the same influences (Can, Stooges, Velvets) declared by the early Buzzcocks, but what they were breeding, clumsily at first and then with increasing confidence, was an altogether darker vision.

When they found their individual voice it was one that seemed to echo the cavernous spaces of the city that gave them birth. its motorways were the arteries that fed Joy Division's imagination, just as the sound of its streets at club closing time informed The Fall's visions of psychosis, or the pale dreams of its suburbs gave birth to Morrissey (himself a Vaudevillian rendition of a character not unlike Curtis).

Unknown Pleasures, their debut LP still sounds as incisive and frightening now as it did then, full of rattling Victorian railings, the sounds of shouts through underpasses, flashing lights and crashing cars, sinister mysteries in high-ceilinged, damp rooms. The sound of the modern city as filtered through the foggy mind of Ian Curtis. Neither the altogether more ethereal (and somehow more dated) 'Closer' nor (by a long way) anything they created under the name New Order ever captured its sense of danger just beyond the next street light.

An early film of the band performing 'Shadowplay', filmed for *Granada Reports* effectively captured their potential as soundtrack for a nightmare motorway movie of decaying Britain, Curtis singing *To the centre of the city where a road's been waiting for you/To the centre of the city in the night, waiting for you,"* while ghostly green shadows of a cityscape flickered across the screen.

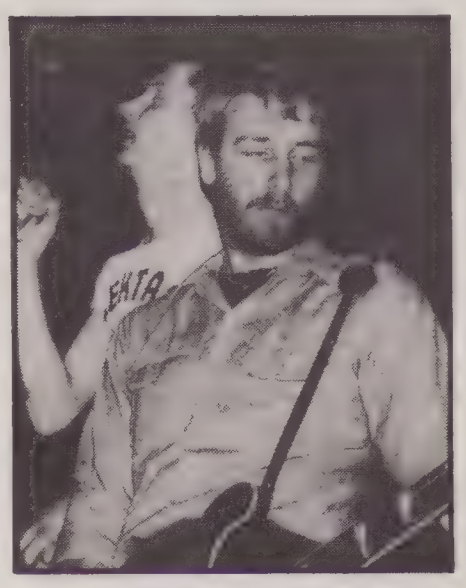
The city was Manchester, it couldn't have been anywhere else.

THE IDIOT

"Gimme Danger little stranger/And I'll feel your disease" Iggy Pop 1973.

In the one full interview Joy Division did with Paul Rambali in July '79, the rest of the band maintained the air of beligerent non-communication they've practised ever since. Ian Curtis' only contribution to the proceedings only went to underline his distance not only from his colleagues and the interviewer, but probably from everyone else on this planet.

"Everyone's living in their own little world," he said, bemusingly."When I was about 15 or 16, I used to talk with me mates and we'd say: 'As soon as we leave, we'll be down in London, doing something nobody else is doing'. Then I used to work in a factory, and I was really happy because I could daydream all day. All I had to do was push this wagon with cotton things in it up and down. But I didn't have to think. I could think about the weekend, imagine what I was going to spend me money on, which LP I was going to buy . . .You can live in your own little world."



Ian Curtis was not the sort of person you expected to find on a stage. He was an epileptic, an illness which with its periods of confusion and dislocation, opposed by the sensation of blinding clarity, probably had considerable effect on his songwriting. He frequently looked seriously ill on stage, not least during the band's performance on television's *Something Else* where the dark circles around his eyes made him look like a recent victim of psycho-surgery. It was not unknown for him to be carried off at the end of a performance.

The sick man in a sick world was a familiar figure, it was one cut (that being the operative word) by Curtis' hero Iggy Pop, who used to slash himself open with broken glass on stage, turning self-destruction into a performance. Curtis was never so spectacular, nevertheless his live persona often teetered on mania, his hips fixed, flinging his arms around in demented, spastic hysteria, his body as twisted as the emotions of the songs.

In an age that lionised illness and alienation, he was the real thing. It was a tremendously voyeuristic spectacle and a certain reading of the lyrics of 'The Atrocity Exhibition' from 'Closer' suggests he was well aware of this: *'For entertainment they watch his body twist/Behind his eyes it says I still exist."*

Except by this time he didn't and his death had become the spectacle. Not only was there the thrill of sorting through the clues, there was just the fact that he'd really done it, taken the final step that Iggy never did.

SPRINGTIME FOR HITLER

It was the best of times, it was the worst of times . . . Stepping into a Joy Division concert was like stepping back into wartime, all those old suits, white shirts, plain ties, long coats, closely cropped hair, the odd military detail. Then there was the undeniable fascination with the Second World War in the band's imagery.

Joy Division itself was the name given in the death camps to the prostitution wing, where inmates were kept alive for the pleasure of the officers. This combined with their depiction of a Nazi drummer boy, and the image of a soldier holding up a young Jew on the cover of the early ideal *For Living* EP, led the facist spotters of the time (who in general and as usual were looking in the wrong places) to suggest a right-wing influence in the band.

But it was a time when warfare was in the air. It was the time of, *Apocalypse Now,* it was the end of Clockwork Orange '70s, and anyone who walked the streets after midnight could spot a real fascist while there was still time to run away.

It was a time of austerity and violence and Joy Divison's best music seemed to pulse with the threat that hung in the air, *"I guess you were right when we spoke in the heat,"* Curtis sang, *"There's no room for the weak/No room for the weak."*

Margaret Thatcher was waiting in the wings.

THESE FOOLISH THINGS

Of course it was all a long time ago now, the snow scene on the 12 inch of 'Atmosphere' has long since thawed, and whether Factory's Joy Division re-issue is really anything more than re-running the killing of the fatted calf one more time on video is anyone's guess.

No-one wants to see another Ian Curtis, but it might be nice if somewhere some kids listened to 'Shadowplay' as in another time other kids listened to The Stooges' 'Dirt', and light bulbs started lighting once again.

20 THINGS (MINUS ONE) YOU NEVER KNEW ABOUT JOY DIVISION . . .

- **The band were originally christened The Stiff Kittens by the Buzzcosks (either by Shelley or by a woman at Howard Devoto's house called Lou whose cat had just had a miscarriage — "upstairs it's full of stiff kittens") First song: 'Gutz'.**
- **The Kitten's original drummer Terry Mason became the band's first manager when he was replaced on drums by Tony Tabac. Tabac departed three days before the Warsaw demo (18.7.77) to make way for Steve Morris of Macclesfield. Mason — later replaced as manager by Rafters Club DJ Rob Gretton — ended up doing Joy Division's sound. Hence his nickname, Terry Feedback.**
- **The Stiff Kittens changed their name to Warsaw in celebration of Bowie's teutonic instrumental on 'Low', 'Warsawa'.**
- **Warsaw became Joy Division (a euphemism for musical prostitution after the 'Divisions Of Joy' brothels in Nazi concentration camps) in late '77 following the release of an LP by a crap London band called Warsaw Pakt.**
- **The 'Interzone' riff is lifted from N. F. Porter's Northern Soulster 'Keep On Keeping On'.**
- **Tony Wilson spent all Factory's profits *and* all his life savings on the production of *'Unknown Pleasures'* $16,000!!. What a geezer.**
- **The band's first gig as Joy Division (25.1.78) began disastrously with an inebriated Ian Curtis being thrown out of Manchester's Pip's venue by a bouncer before the set started. "But I'm the lead singer . . . ."I don't care if you're The Pope!" Common sense prevailed and the set did begin, but later Peter Hook plunged from the stage to sort out a troublemaker. What a man!**
- **The run-off groove to the 'Earcom 2 Contradiction' compilation (April '79) reads. "Hey Peel kick out the jams". What prescience.**
- ***Every* Joy Division live review in every music paper contained the phrases: "landscape of disenchantment", "heart of darkness", "ominous metallic swirls", "collapsing dreams", and of course, "exhiliration through desolution".**
- **The soundtrack to Malcolm Whitehead's *Joy Division* film (13.9.79) sampled Greater Manchester Police Chief James Anderton's fine speech advocating work camps for the unemployed.**
- **The Werner Herzog connection, Barney's fave film was *Nosferatu,* Ian Curtis hanged himself after watching Herzog's tale of one of life's losers in *Stroscek*. (The "chicken" run-off grooves on 'Still' refer to *Stroscek*.**
- ***"Here come the young men with weights on their shoulders"*, ('Decades'). Far from being a philosophical comment on the inherent sins-of-the-world burden and the Atlas-like load of youth, this was actually Ian Curtis' paean to the penchant of Joy Div's fans for waring extremely heavy overcoats.**
- **Joy Division supported 'Atrocity Exhibition' inspiration and Curtis-idol William Burroughs at the Plan K-Arts Centre in Brussels (19.10.79). Burroughs told Curtis to get lost.**
- **The 'Love Will Tear Us Apart' video was first shown on the *Tiswas* like *Fun Factory*. It was introduced with the words: "Joy Division isn't a female vocalist, it's a band". Brilliant.**
- **At Joy Div's penultimate gig — Bury's Derby Hall — the crackling Curtis was only able to sing the last two numbers. Vocal chores were taken by ACR's Simon Topping and yes, Alan Hempsall of Crispy Ambulance.**
- **The un-named track on the 'Komakino' flexi is actually called 'As You Said' (Fac28).**
- **Peter Saville's gravestone lettering on the 'Love Will Tear Us Apart' sleeve, and the Christ-like tomb photo adorning 'Closer', were all completed long before Ian Curtis' death. They weren't part of some crude Factory cash-in.**
- **The first verse of 'Transmission' draws inspiration from Alistair Crowley's Book Of Thoth.**
- ***"At this very moment I just wish I were dead, I just can't cope any more"* (from Ian Curtis' suicide note). It is believed that he'd twice tried to kill himself before. His death, on May 18, 1980 at the age of 23, seems to have been influenced by worsening epilepsy and the disintegration of his marriage.**

Rudolph S

JOY DIVISION: take your chance and step outside

JOY DIVISION
Substance
(Violition/CBS)

They still make outlandish claims and say ludicrous things about the meagre legacy left by this Manchester band.

Joy Division lived and recorded for three years (1977-1980). But during that time, it's claimed they broached new areas of thought and deed, foresaw the millenium, inspired one writer to feel "I could spit in the face of God" and another to hear "the full stop, the end of pop."

Even for the disclaimers and early champions of the band, Ian Curtis' suicide gave a new, unerring fascination to the group's music and subject matter. The fallout was anything but healthy. Joy Division, more by default rather than design, spawned a tunnel vision brand of English miserabilism. Their influence has often cast a self-pitying pallor over the culture they left behind.

According to manager Rob Gretton *Substance* is released to help New Order, the band JD spawned, with their tax problems. So Joy Division are amongst us once again. Are violition flogging a corpse? No more than EMI are when they release a John Lennon record or RCA when the repackage Elvis.

Substance isn't an attempt to paint the full picture, it's singles, B sides, flexi freebies and assorted oddities. Here are odd scratchy beginnings, blurred snapshots and barely complete work alongside 4 tracks which are ageless and essential, not just to JD collectors but anyone with a love for music that agitates and uplifts, consoles and challenges.

But it's collectors that *Substance* is aimed at. The CD includes 5 extra tracks and much of what is here can only be of interest to completists and, of course, seekers of signs and Curtis bores everywhere.

On the margins then, we have 'Warsaw' and 'Leaders Of Men' from the *Ideal For Living'* EP. The band then called themselves Warsaw and they were making inexpert punk period pieces. The former is an ugly scowl of inwardly collapsing guitars, the latter a snotty stab at sub-culture criticism without the distinguishing righteousness or fervour of London Boys like Strummer or Rotten. The CD only tracks, 'Failures' from an unreleased May 1978 album (parts of which surfaced on the posthumous *Still* collection) and 'No Love Lost' the other 'Ideal for Living' track, further illustrate their attempts to find a voice, make their mark. But the thrash is too speedy and ungainly, the singer's clipped delivery consigned to the bin reserved for any number of tuneless upstarts who shouted "gi us a job" in the '76 aftermath.

It's on 'Digital' and 'Autosuggestion' that the Joy Division story really starts. The latter, from Fast Records 'Earcom 2' along with 'Safety To Where' (again included on the CD only), has their splintered, spacey trademark, echoing syn drums and guitars that sould like broken bottles. Curtis is warming to some sort of opening in is *take your chance and step outside* motif. An invitation or a threat? The ambiguity would become an inherent part of the appeal.

Like all great Joy Division songs, 'Digital' is pressurised, tied to a short fuse of spinewinder bass and ominous lyrical refrain: *feel it closing in, feel it closing in, day in day out.* Joy Division made their move into a fracture or an abyss few would enter. But what made them able to now craft ineffable, unrepeatable pop classics? What turned these punky dreamers from mangled scumsurfers to The Artisans of Angst?

The role of producer Martin Hannett (now estranged from the Factory organisation) cannot be underestimated. In a recent interview one of New Order's various mixing engineers revealed although he's worked on many of their records he's never met the group "Which gives you some idea of how they work."

What Hannett did to refine, add depth and tension to the various flashes of melody, crude grey slabs of guitar and Curtis' stony, cracking and dolorous vocals is clearly revealed on 'Transmission'. His technique is simple but it gives the song a timeless stamp, shaping it like a

voyage into space or vortex of sound. He constructs a sonic whirlpool, the violent clarity of guitar and synth inseparable from the singer's ecstatic arm flailing mad-eyed refrain: *You can dance, dance, dance to the radio.* Similarly 'She's Lost Control', 'Atmosphere' and the tearful torch song requiem 'Love Will Tear us Apart' are examples of production classicism, capturing, respectively, the mood of shock and nervy breakdown, glistening serenity and fading dreams.

Whatever dark visions and fearful insights Ian Curtis was privy to in his 23 years — and God knows having spent many nights entranced by the claustrophobic horror and maelstrom of *Unknown Pleasures* I was never ever able to listen to the posthumous too 'Closer' for comfort — he was no fool when it came to the rock star lark. Incredibly driven (perhaps into a corner), he moulded an individuality which went against the tenor of the time. He couldn't sing but he knew about presence, substituting an authoritarian rage or frozen fog-horn bleat for focal dexterity and he knew about the power of slogans for the lost and disaffected; *She's Lost Control* and *don't walk away in silence* will not easily lose their power and effectiveness.

The four songs above are the essence of *Substance.* They illustrate Joy Division's short journey from a burning urge to feel and escape to elaborate elegies for a lost romance. It's often said they explored emotions others tried to supress. On the likes of the mired, ugly 'Dead Souls' this is certainly true, but it also highlights their weakness. They never crossed the breach to explore the emotions that help us rise above those we'd rather supress. 'Substance' is a must for collectors and fanatics. On behalf of the rest of us, is there any chance of an EP Mr Pelhallow?

— GAVIN MARTIN

HUGO RACE — THE TRUE SPIRIT
Rue Morgue Blues
(Rampant)

Good blues is a heap of paradox. The finest somehow makes me smile. It's like; I'm down, so far down you wouldn't believe, but, but, I'm gonna lift myself up just far enough to tell you how bad things are. Blues is *not* singing someone's suicide note. Blind Lemon, Leadbelly, Louis Armstrong, Lou Reed, Joe Turner and Robert Johnson, blues singers in the broadest sense, all make me grin in spite of myself. Of course, in its purest original form, that was the primary aim of this sort of music.

This is Hugo Race's blues album, and sadly there is little to smile about there. Laboured, turgid and wearing, it resembles the last shakes of a terminally wounded beast with no hope but a desperate desire to live. This record fails to hold my interest for long because it is devoid of hope, going down with no chance of redemption to its inevitable conclusions. The songs sound hollow and predictable as a result, leaving somewhat forced characterisations of 'hard times'. Race's vocal dexterity is expanding and it is basically only this that lifts songs like "Blonde Hustling" and "Certified Fool" a little above the rest.

While his old band, The Wreckery, had their flat spots, they also had a hard wire tension that would snap across your ears when you least expected it. Without that sort of kick this record is reduced to little more than musical moaning.

STEPHEN ANDREW

BOBBY McFERRIN
Simple Pleasures
(EMI)

Bobby McFerrin is something of a singer's singer. His resonance is bittersweet and, on record, he achieves a range of sound effects with doo-wop overdubs and chest beatings.

On this LP, three tracks work extremely well. "All I Want" is a piece of joy with McFerrin's style worked to the fullest extent, and "Drive", too, has a funk groove which is well worth checking out. The rest of the LP is passable: of particular note is the third outstanding track, a cover of "Sunshine Of Your Love", as well as a cover of Lennon's "Drive My Car", on which he puts an interesting interpretation.

— BRIAN JONES

YA YA
Ya Ya (WEA)
IN TUA NUA
The Long Acre (Virgin/EMI)

Set the controls for the CD player. Ya Ya are from America, In Tua Tua from Ireland, they make sophisticated Adult Orientated Rock. Which means they expect to sell more albums than singles. They like to play with sounds and words, and do so that the expense of the melodies.

Ya Ya are very classy indeed. They use producers like Mike Chapman (Benatar, Lita Ford), Tony Tavenor (ELP) and Mike Shipley (The Cars) to give then an exquisite sound, based around high pitched singer Sam Bluett and tasteful guitarist Ray Callcut who switches from gentle to hard without too many problems. The music is eclectic ranging from dance ("Julia") ballad ("The Toughest Race") heavy funk ("All Through The Night") and heavy pop ("Fear Of Flying"): classy, if anonymous.

In Tua Nua are all too soothing too: if you've got an emotional crisis at 2 in the morning, the Salvos' phone is engaged and your best friend's taken hers off the hook, then play this. It's Irish tinged and country influenced, with lots of personal and political statements to ponder about to help you see "the light".

— BRIAN JONES

VELORE & DOUBLE-O
We're Coming Correct
(Virgin/EMI)

At times the chant-like machinations of Velore & Double-O would seem to befit a zombies disco party. But inspected more closely the third world sounds on its *We're Coming Correct* album are better described as revisionist reggae with a definite hypnotic attraction. Whether it will seduce the ordinary city dweller is highly debatable. After all, purely commercial music is about as common and welcome on *We're Coming Correct* as a woodchopper at the conservationist's ball. But for those into pop-anthropology or rockers with an esoteric tilt, there is enough quaintness-in-the-right-key to make it an occasionally attractive curiosity.

Sure, some tracks, such as 'Introduction' and 'You, I'm American' are about as subtle as Ian Sinclair after a dose of truth serum, but there are others that cleverly combine rap, reggae and electronic house into a sporty, trendy mix. These tracks include 'Have To Let You Go', 'She's Fine' and to a lesser extent 'None Of Your Biz'.

We're Coming Correct is a patchy album of quaint rapping and reggaeing that has too few links with such things as melody and traditional music-making to to make it easy enjoyable. Still, I dare say, they are weirdos out there who like to shine the pavement with their skulls, who'll find enough break dancing possibilities here to help it sell fairly well.

— ROBERT VELLA

JOHNNY THUNDERS & PATTI PALLADIN
Copy Cats (Jungle import)

Strange what we found endearing in those first heady days of post-Dolls New York.

"Guess who I saw right outside the Mudd Club last night," my friend used to shout down the phone. Julie Andrews, I'd guess, as the depressing strains of 'You Can't Put Your Arm Around A Memory' would filter through both our flats. She kept nothing in her medicine cabinet except a lady shaver and the sleeve for the *So Alone* LP because Johnny looked so pathetic and pretty and Puerto Rican on it.

The *Copy Cats* sleeve shows four angry cheekbones, the faces of Johnny and Patti lurking several miles behind. The tracks are listed playbill style, fitting for the concept; a soundtrack LP for the hot and hellish summer for some deranged nostalgia buff hanging' out in Thompkins Square Park.

Patti plays the sultry monotone '50s girl singer to Johnny's weedy, wingey Brooklyn kid. If you shut Olivia Newton-John and John Travolta into a roach motel for two weeks, they might come up with something half as good as this, but I doubt it.

Cover versions of not too obscure hits by The Shirelles, The Chanters, Dion, Roy Head and The Seeds come complete with ad libs and backing vocals (Chrissie Hynde on 'Baby It's You') — Johnny's familiar New Yawakeese creeping into every respectable refrain, making the boys who sang 'Officer Krupke' in *West Side Story* sound like a chorus of elocution teachers.

If there was room for Elivs to turn over in his grave, he'd do it during J & P's sulky version of 'Crawfish'. The "Hey Patti", "Yeah Johnny?" banter on 'Love Is Strange' (a truly brilliant song no matter who does it) will remind you of the finer moments of 'Great Big Kiss'.

It ain't camp; they're really trying their best and they get it right, every track. So where's 'Town Without Pity' then?

— MICHELE KIRSCH

VARIOUS ARTISTS
Techno: The New Dance Sound Of Detroit (10 import)

Techno's tale is out, so we'll waste little ink theorising. As dance music movements go, Techno is the genre you can most confidently call a scene, since it was conceived and developed within the few hundred square metres of Detroit's Metroplex studios under the various guises of three childhood friends, Kevin Saunderson (Intercity, Master Reese), Derrick May (Rhythim Is Rhythim, Mayday) and Juan Atkins (Cybotron, Model 500).

This futurist threesome, along with more recent allies, have forged a new Detroit dance sound which owes nothing to Berry Gordy, and hasn't in practice found spectacular favour in its hometown. Their sound may perfectly compliment the local post-industrial scenery — natural host to future fantasies like 'Robocop' — but it seems the Motorcity's musical tastes aren't similarly advanced.

Techno is fundamentally an advanced stage of House. The main difference is that Techno shares none of House's fascination with '70s disco kitsch, and has a more thorough, considered ideological base.

Techno's main influence — as testified to here by Juan's 'Techno Music' and KS Experience's 'Electronic Dance' — is Kraftwerk, with whom they share a vision of man working in some kind of symbiosis with machinery. State-of-the-art equipment to this posse, as their name suggests, is not a means to cut costs or hide your musical failings, it's your key to a new dimension.

Techno the double album is a pretty definitive collection of the purest modern dance trancers soundtracking this summer's acid daze. My only complaint is Side Four, the megamix of the first three sides. Since the rest of the album is current tracks, this space would be far better filled with the classic hits that kickstarted the genre, 'Nude Photo', 'Groovin' Without A Doubt', 'Strings Of Life' and 'Off To Battle'. That would be perfect but this is still a must.

— SIMON WITTER

A cluster of quality

THE CRYSTAL SET
Cluster
(Red Eye Records)
THE MEXICAN SPITFIRES
Lupe Velez
(Red Eye Records)

I've listened to six Sydney E.P.'s in the last fortnight and I could easily listen to another six of this high standard. These are two very classy releases. Red Eye's best known band The Crystal Set have put out a rich, silky E.P. that displays the result of a lot of thought at the production stage. Their sound on this record makes great use of dynamics and complex musical textures. The end result is a shiny English sound that is far from just being gloss. "Who Needs You Now", complete with prominant bass line, floating vocal harmonies and what sounds like a couple of French horns, echoes mid-period Beatles. "Furious Mess' is notable as the most fully realised song on the disc. The whole record stands up to repeated listenings and because of subtleties in the arrangements there is always something new to listen for. Besides the two tracks mentioned above, the songwriting on the rest of the E.P. is good without being outstanding. And that's my only quibble with *Cluster*.

Mexican Spitfires tackle their songs with a slightly harder edge. Twin lead vocals, lots of harmonies and some catchy tunes make this an excellent debut. The Spitfires are a Sydney pop band that breaks down traditional forms and inserts unusual melody lines into its songs. "Ivy Street", "Until" and "Town Hall Steps", with its micro-bridge, are highlights.

• Crystal Set

Both the records, with their use of acoustic guitars, prominent melody lines and attention to detail, provide a welcome contrast to the rash of trash music currently in vogue, without sounding bland, light or synthetic.

— STEPHEN ANDREW

PAT BENATAR
Wide Awake In Dreamland
(Festival)

No, she isn't quite "artist" status, but Pat Benatar has grown up with her fans. Of course she grows up a bit different from them because she's probably more in control of her destiny than they, so she gets to grow up more the way she wants to.

Right up to her live LP, she proved herself to be a rock lady, American style — to wit, cute melodies, tough guitar from husband Neil, and appropriate 'tough' poses from the lass herself.

With *Tropico* she clearly showed her changes. She'd become a mother, and the experience changed her as a person. She cast aside that firecat persona and displayed a wider range of emotions. Motherhood obviously was a happy experience for her, for there was not a trace of anger on the record.

Wide Awake In Dreamland is a progressive follow through from that. It's calm, cool and collected. There's none of the roar of *Seven The Hard Way*. Rather it's subdued and professional, which is the way Pat wants to play it.

Her voice is still distinctive but this time the band permeates more than ever. "Too Long A Solider" and "The Outlaw Blues" shows what a fine guitarist Neil is, and it's the band's syn drums and Oriental keyboards which save "Suffer The Little Children". Also of merit are the single "All Fired Up" and "Cool Zero" with Benatar doing what she does best. If you can accept she's growing mellower and deeper, you'll appreciate this LP. The fire stopped with *Seven The Hard Way*.

— SIMON MAYNARD

VENETIANS
Amazing World
(Parole/Festival)

Census takers have determined that there is a core audience of 15,826 citizens with a susceptibility towards charmingly clever AOR rock which is sensitive, tough and weird at different moments.

Of that constituency, it is also true thatabout 450 get their record albums for free.

Which puts a band like The Venetians in a rather vulnerable position. Rather like the gawky kid at the teenage dance who walks through all the tables to the very end where the blonde with the bedroom eyes sits, to ask him/her for a spin around the floor, to be told "sorry, I'm already taken".

But bands like The Venetians keep making the brave march, undeterred by fashion and fad. *Amazing World* is not the great Venetians LP that they've been threatening to make, because it's got too much filler songs and the playing sometimes falters.

But the important thing is that they're on the right path. A lot of the self indulgent keyboard noodling on the last LP has gone and The Venetians have gone more for a tough pop approach. The title track is stunning and should hopefully break open doors for them in America although the track failed here. It's got all the right ingredients which sold a lot of Glass Tiger/Mr Mister records.

There are to other tracks called "Age Of Reason" and "Little Change" which you'll also wear out because everything falls together beautifully — the hooks, the playing, the exquisite harmonies. For the rest of the LP, The Venetians are meticulous, intelligent and shrewd . . . but occasionally you wish they'd take the binge to roughen things up, go bizzare, show more of an eccentric side that must be lurking within that individuality and politeness.

— STEVE PHILLIPS

SMELLY TONGUES
The Sound Of Slapping Skin
(Waterfront)

God but this is awful! Yes, I know it's a bugger to record this kind of death-metal properly, cramming all those furious sounds into a thin band of sound. But just 'cos a music's hard and heavy don't give a band the right to put out inferior records!

Emanating from the bottom end of the Sydney metal/thrash/garage scene, Smelly Tongues are a three-piece who'd readily admit they don't care for niceties, nor what people think of them. They're just after the ultimate din, and much of this LP is spent on bludgeoning their way with zilch imagination to that end.

I love big noise records to death, I like the way they straighten the hair in my nose. But while *The Sound Of Slapping Skin* is fast and furious, it commits the two most unpardonable sins of this genre. The songs are pretty faceless. Secondly, the filth and fury in the lyrics are third rate toilet humour, nothing more intimidating than a *Truth* page 3 shot. When the desperate outrage becomes so much nothingness, you start looking for songs . . . and find they're not there.

Next year, these bozos will leap on to the next bandwagon and probably do it just as badly.

— PHIL SEGARINI

KIM WILDE
Close
(WEA)

IT'S a family affair.

Breathless memories of designer sunkissed blondes dancing merrily across jagged rocks by the sea. Motorbikes, warm and cool, glinting wetly in the pounding rain. A baby gurgles, clutching tightly onto the future with one finger. 'I Want You Back' on a blustery Brighton pier. Kim Wilde has come of age and her blood ties are as strong as ever.

Close is the second album Kim has released since discovering America and BIG TIME, and the brother/dad/starlet hit-making machinery is once more all present and correct. Ten songs of love and splendour, showcasing her tremuloustones to the point of glossing over them completely. Always one for unpredictability Kim has omitted to murder an old Supremes classic here, opting from a low-key approach instead, with a soulful Todd Rundgren cover and a guest appearance from Junior and his wicked teeth. Not that she needs any of them.

'Hey Mister Heartache', the opener and new single, is starting in its open sincerity.

"Hey Mister Heartache/How much can you take/How many hearts break/Before you get enough oh oh oh oh," Kim croons sadly to herself, before Junior leaps in to amaze us with his Stevie Wonder impersonations. a trifle morbid, though.

Perhaps those of weak heart would be better to skip straighaway to the next two tracks, 'You Came' and 'Four Letter Word', perfet examples of 60s pap sensibilities meeting 80s Filofax. On these two songs, Kim has thankfully moved away from the raunch of her early wild days and now stands unchallenged as the Oliva Newton-John of the late '80s. 'You Came' features a hook which is a dead ringer for every girlie Top Ten hit of the last year, and 'Four Letter Word' is simply divine.

Unfortunately, by the end of the first side, Kim has completely lost her way and ends up settling for the sub-Stock, Aitken & Waterman synth drivel that took up so much of her last album. Which is a shame, for she really does have a fine voice for getting to grips with chart weepies. Take my advice Kim and hire Andrew Lloyd-Webber to produce your next album.

BUSTER POINDEXTER
Buster Poindexter
(BMG)

The jazz/cabaret style of music seems to becoming popular amongst a more broadbased audience. Probably something to do with the creative stagnation of contemporary music — and so is changing your name. David Johansen conjures up the wrong images to go with a big band type sound, so the change to Buster Poindexter appears reasonable and sounds far better in the cabaret context.

The two original songs at the end of the album 'Cannibal' and 'Heart Of Gold' both fit well with the rest of the album, which covers the full spectrum from the afro flavoured first single 'Hot Hot Hot' which every afro dance band usually has covered, to the very big and brassy 'Are You Lonely For Me Baby' done with a soaring female vocal, definitely one of the best songs presented on the album. The novelty style of this genre is represented by the quirky 'Screwy Music' and a song about legal and moral ignorance 'Good Morning Judge'. There is one song the album probably could have done without even though Poindexter's solid tenor voice does do it justice — 'House Of The Rising Sun', a song which in some circles is regarded as a classic but to others, including me, it is rather cringe inducing.

Is this a worthwhile release? Yes, because it shows Poindexter is not just a New York doll. The arrangements of the songs are tight without making them devoid of humour. This is one part of a musical style which has often been looked over or ignored but in some ways it is 'poppier' than a lot of pop music being played today.

— MARTY WILLIAMS

SINGLES

EDITED BY MARK SMARRELLI

WET WET WET
Wishing I Was Lucky
(Mercury)

Despite this band's previous single receiving ample attention, this slick, smooth and programmed piece is ever so uneventful. It's a formula that's working for Bros — so, what the heck, they thought! Hasn't got enough dirt and passion for my liking.

BLUE MERCEDESS
Love Is A Gun (MCA)

The new Wham maybe! Two pretty British boys gettin' down on this dance/drum machine light-headed number. No thanks.

TOYS WENT BERSERK
No Warning (Aberrant)

This is the 'poppiest' single to come out of the Aberrant thrash label from Sydney. Vocally, this has a touch of Blondie but, musically, it's driven by regiment drumming and a busy bass line. Still has an edge of threat about it, though.

YA YA CHORAL
Grunts
(Maelstromm Records)

Kind of wondered what happened to this Sydney outfit. First appeared in '82 and has now just re-emerged with a new line-up. This five-track 12" is a combination of hard rock/metal and pop. The songs tend to go on a little though, and the female vocals get a bit whiny at times. Pretty average stuff.

VENOM P. STINGER
Walking About
(Aberrant)

About time VPS released some new vinyl, and it took a couple of listens to get into at that. Collectively, this Melbourne band features ex-members of the Sick Things, Fungus Brains, Moodists, Beach Nuts and Feral Dinosaurs. Both A & B sides swim in a pool infested with thrash and distortion. Not for the light headed.

MIGHTY BIG CRIME
Outta My Face (Virgin)

So they're musclin' on this rap/dance/hip hop craze, but at least it's better than their previous record of last year. A 'zany' obnoxious Melbourne duo accompanies the chunky beats, but do we really need four versions of the same song on the one 12"?! Your homework is to find out which of the two jocks used to play in Depression.

THE JOHNNYS
Motorbikin' (Mushroom)

This time round these urban cowboys have got a motorbike between their legs instead of a horse! A cover of a song written by Chris Spedding, who's currently playing with Jerry Harrison & The Casual Gods. This one suits the low-down varmints right down to the ground. It's laced with their usual country gimmick. It rocks, it drives, it pounds — I do declare I like it.

VENETIANS
Bitter Tears
(Parole/Festival)

For some reason I like this. Okay, it's programmed, it's pop, it's romantic, but I don't change stations when I hear it on the radio. Why? Very catchy, inoffensive stuff. And yep, two other versions of the same song appear on the B-side to the 12".

JERRY HARRISON & THE CASUAL GODS
Man With A Gun
(Mercury)

This four-track 12" comes just in time to support Harrison's current tour through Australia. Title track, as you've all heard, is quiet and alluring, while "Breakdown In The Passing Lane" has a funky bass line, synthesizer and a touch of harmonica. The B-side features a guitar version of the title track by Chris Spedding. A fair sample of Harrison's (once of the Modern Lovers) current stance.

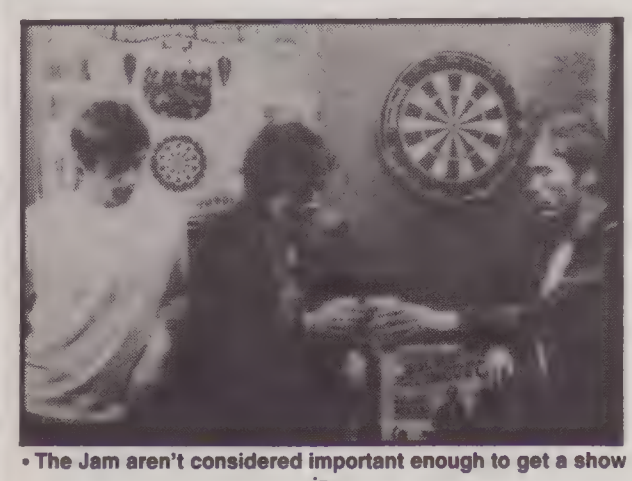
UB40 with CHRISSIE HYNDE
Breakfast In Bed
(Deep/Virgin)

Like their previous collaboration ("I Got You Babe"), Hynde and UB40 decide to perform another cover. Naturally, it's a reggae treatment — soothing, but nothing spectacular. Twelve-inch version comes with a two-part dub mix on the B-side.

THE STYLE COUNCIL
Life At A Top People's Health Farm (Polydor)

Lead vocalist Paul Weller has certainly moved on from his days with The Jam. A very polished, brass-ridden soul endeavour, this one. Can't see why this shouldn't receive commercial airplay.

A definitive history . . . almost



• The Jam aren't considered important enough to get a show in.

ROCK OF AGES. The Rolling Stone History Of Rock And Roll
Ed Ward — Geoffrey Stokes — Ken Tucker
(Penguin) r.r.p. $24.95

"The definitive history of rock and roll from its beginnings to the present day", says the pink writing on the back of the book.

This gargantuan task is handled with thoroughness, detail and an energy and love for the subject matter that rarely allows the 600 page book to drag.

The three authors cast a wide net and pull in everything they can. A few names to slip through (Abba, Slade, Mike Oldfield, The Residents), but these absentees are overshadowed by the bulk of those who are included. Tracing the roots of rock back over one hundred years (!) the book is encyclopaedic in content but is strung together into one long narrative plot line. In terms of organisation and research alone, assembling so much music must have been difficult.

The writing styles are busy and crammed full of information and facts. There is very little of the flowery journalism style that big rock history epics like this sometimes attract. It is easy, indeed fascinating to read.

What it does, in covering the history of mainstream American rock music, it does very well. My only criticism is that the book's enormous field of study is not quite big enough. It's mainstream nature excludes discussion of the influence of avant-garde 'classical' composers on rock's thinking, while its American roots prevent the important influence of the German group Kraftwerk and England's The Jam from being mentioned.

As the title suggests, *Rock Of Ages* is a solid, monumental book, one that I suspect will become a standard rock and roll text. The roller coaster tour of rock music is amazing in how well it covers so much. It even make the early seventies sound interesting!

This wonderful book begs one more very important question . . . when will someone take Australian rock music as seriously as the Americans do and set out to write something of style and standard?

— STEPHEN ANDREW

TOM JONES: THE BOY FROM NOWHERE
Colin Macfarlane (W.H. Allen)
From the "days when Tom was just another rock 'n' roll crazy Teddy boy . . . headbutted through the window of a local chippie" to the Vegas years and the undisputed King Of Rumpy, *The Boy From Nowhere* tells of a good tale in a pretty straightforward manner that verges on the pedestrian. For Manson heads, there's a tale of plotted murder with our Tom as the intended victim and a family member as the lure: "I was supposed to take her back to the hotel and while we were making love she was going to cut my throat with a razor." Adds Macfarlane: "No wonder Tom didn't like the flower power people." It's that sort of book.

MAKEBA: MY STORY
Miriam Makeba with James Hall (Bloomsbury)
South Africa's excelled Empress Of Song traces her journey from the townships through live tours and political activism on to the position of international renown she holds today, Harry Belafonte and Stokely Carmichael are among the supporting cast. Russell Davies' verdict remains the most accurate — "she is part of the process that will one day shame the bastards into joining the human race."

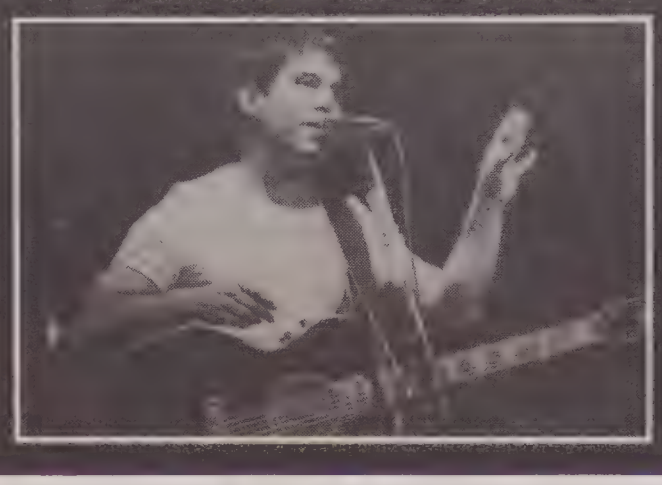
THE SMITHS: THE COMPLETE STORY
Mick Middles (Omnibus Press)
Revised, updated version of The Smiths' story that caused quite a stir when first issued in '85, mainly for the plethora of howlers that punctured Middles' pedestrian history. They're still here, eg, page 20: *"In my live, Oh why do I give valuable time to people who I'd much rather kick in the eye?"* (From 'William, It Was Really Nothing'). Oh yeah? I'd have sworn that was a line from 'Heaven Knows I'm Miserable Now'.

The book is a potted version of Smithsonian events culled from (credited) press reviews and interviews and, subsequently, is entirely free of groundbreaking insights or a fresh overview of their place in the '80s pop scheme. Pass and wait with baited breath for Nick Kent's journey to the heart of Morrissey and Co.

No bubble-bursting here!

THE BOY IN THE BUBBLE: A BIOGRAPHY OF PAUL SIMON
Patrick Humphries (Sidgwick & Jackson)
As blogs go, Humphries on Simon makes for a pretty good apology. This is not a gripping read but if lyrical analysis — in depth, ad nauseum — is your bag, this worthy tome is for you. Humphries starts from the premise that Simon is a Godlike genius and tailors his work accordingly. Either you agree or you pass.

Although our Paul has been a consistent artist over the last decade or so, his best work came early on and falls between the fey and the still forceful. To Humphries' ears, Parsley, Sage, Rosemary And Thyme is *beguiling* (read sickly) whilst the introverted angst of *Bookends* becomes *their finest album*. *Bookends* in retrospect, previews all the worst aspects of Paul Simon — the tortured Californian psyche trying hard to keep his inner self intact whilst the world goes its merry way.



Gracelands, of course, is the ultimate evidence of a guy with his head firmly up his rectum when it comes to political analysis and his enduring personal relationship problems. Whatever else he is — ace songwriter, Afro-American music pioneer (cough), good guy out to lunch in the real world — Simon is, always has been and always will be, a product of the West Coast school of endless introversion.

Humphries, to be fair, touches on this worrying aspect in his *Gracelands* overview but, more worrying still, he chooses to elevate Simon's pioneering role as the guy who made rock fans look at South Africa anew. Not as a place where apartheid, repression and pig headed ignorance rule but as a world where great music is an expression of persistent hope. Fair enough but Humphries ultimate verdict comes out on the side of 'pure' music. That the 'pure' musicians earned a pittance compared to the riches — both critical and fiscal — of our her seems hardly worthy of mention.

The trouble with most of these critical biographies is the writer's inability to distance himself from the object of his appreciation. The fact that Patrick Humphries has never actually interviewed Simon does seem to have interfered with his close proximity to the star. So much for bursting the bubble.

CALVIN HOBBES

Prayers on fire . . .

KING INK
Nick Cave (Black Spring Press)
Nicholas Cave sits inviolate as the literary demonologist of contemporary post-punk culture, *King Ink*, is a scrapbook from the edge of the abyss, gathering up the loose ends of a lit-pop process that began with "Mr Clarinet" and ends with "Your Funeral, My Trial". In between, it trails the creative debris and work in motion of Australia's most misbegotten son.

All the Cave obsessions are here intact, from the fragmentive self-destruction of the early Birthday Party pieces to the more mythic, often biblical, images that inform his solo work. The book begins with a quote from Jobe: "And I only escaped to tell thee"; a suitable epigram for these scrawled signatures and blues — poems which, together, provide a scarifying insight into the soul of Saint Nick.

Cave completists will swoon over the *Die Haut Album Lyrics*, a selection of One Act Plays which run the gamut of ruptured inner narrative — all speed, booze and ultraviolent sex, and five dramatic reworkings of the Salome tale.

Amidst the heavyweight sickness, lies a few softer moments — a fan letter to fellow mutineers, Einsturzende Neubauten, the latest in a line of Cave icons that include Cash, The Velvets, John Lee, Suicide, Elvis, Dylan, Leadbelly and The Stooges. Also included *H.M.S. Britain*, a wave from The Titanic.

The collected works end with *God's Hotel* and *Mercy Seat*, the latter also an imminent 45. All in all, a beautiful package which should whet the appetite for a forthcoming novel, *And The Ass Saw The Angel*, which should surface on Black Spring pretty soon.

• Kylie with Peter Allen (pic by Tony Mott)

WIN NEW KYLIE ALBUMS!

It wasn't all that long ago that Kylie Minogue's music career was confined to her bedroom, where she and her friends would jump around, miming to Abba records!

Today she is one of the world's hottest young stars and whether you're too hip to look interested, or too cool to tell your friends, it's hard to ignore an Australian act whose album *debuts* at number two on the UK charts and seems certain to follow the pattern here and possibly in the US as well!

The album, simply entitled *Kylie*, features her hits "Locomotion", "I Should Be So Lucky" and "Got To Be Certain", along with other dance songs — all penned by hit-making UK production team Stock Aitken Waterman.

This week *Juke*, in conjunction with Mushroom Records, is offering you the chance to win one of 12 copies of the new *Kylie* album.

For a chance to win, just write and tell us Kylie Minogue's age. Write your answer, along with your name and address, on the back of an envelope and sent it to:

Kylie Competition
Juke Magazine
PO Box 628E,
Melbourne, 3001

VIDEOS...VIDEOS...

Planes, Trains And Automobiles

Starring: Steve Martin, John Candy
(CIC-Taft)

If you didn't see *Planes, Trains And Automobiles* during its cinema season don't make the same mistake by missing out on one of the best *video* releases this year.

Written, produced and directed by John Hughes, a budding genius with *Pretty In Pink, The Breakfast Club* and *Ferris Buellers Day Off* to his credit, this film is about Murphys Law, as applied to travel.

Neal Page (Steve Martin) is an advertising executive on his way home from New York to Chicago, to spend Thanksgiving with his family. Del Griffith (John Candy) is a shower-curtain-ring salesman who innocently nabs a taxi that Page has hailed to take him to the airport. Page eventually makes the flight only to be seated next to the cab thief, who insists on chewing on his ear from the moment he sits down.

The hassles have only just begun for Neal Page when the flight is diverted to Witchita, due to bad weather in Chicago and every motel in town is booked out. Lucky for Neal, the jovial Del has had the foresight to book at a motel where he did some curtain-ring business once.

To go on would give away one of the funniest scenes in the film; suffice to say that sleeping in the same bed as Del Griffith is more than any man can bear and the cool exterior Neal Page has thus far presented, begins to crack. Neal gives Del a piece of his mind and instantly loses any sympathy one might have felt for him.

Planes, Trains And Automobiles is a lot like Del Griffith himself; big, jovial and well meaning, with a heart of gold. There's no sex, very little swearing (except for a scene where Neal Page uses the same word nineteen times, due to sheer mind-numbing frustration) and Candy and Martin show a side to themselves hitherto overlooked. Martin has set himself up for future straight roles and John Candy displays a depth that makes this his best role ever.

— DEBRA NICHOLDS

POOR LITTLE RICH GIRL

Starring: Farrah Fawcett, Burl Ives, Kevin McCarthy, Nicholas Clay, Bruce Davison, James Read.
(Filmpac)

***Poor Little Rich Girl* is the tragic story of Barbara Hutton, granddaughter of F.W. Woolworth, the patriarch of America's five and ten-cent store empire.**

At an early age, Barbara inherited one-third of the Woolworth fortune which was valued at approximately $26 million. By the time she was 18, Barbara's fortune was valued at $50 million, and it is estimated that at the peak of her wealth, she was worth $1 billion.

Like the wellworn cliche, 'money doesn't buy happiness', Barbara married seven times and gave away her money and jewels trying to buy friendship and security. In the end she died alone, aged 66, with only $3,500 in the bank.

No expense was spared in filming *Poor Little Rich Girl*. Locations were used, included Europe, Morocco and America. Many of Hutton's actual personal items were used, including pillows and bedding, with one setting alone worth $25,000. The real Hutton jewels, worth a staggering $70 million, were worn (supervised by three guards) for the duration of the filming.

Farrah's performance as Barbara Hutton is a nice change of pace after her harrowing roles in *The Burning Bed* and *Extremities* and she handled it exceptionally well.

Poor Little Rich Girl is like a glossy mini-series, full of lavish production, a huge cast and glamorous settings, making the film worthwhile viewing for these reasons alone.

— DEBRA NICHOLDS

FILMS...FILMS...FI

New colours for Elton

Elton John has been signed to star opposite Glenda Jackson in Ken Russell's forthcoming feature, *The Rainbow*.

• Elton John

***The Rainbow* is the predecessor to the D.H. Lawrence novel *Women In Love* and the film is currently in production in England's Lake District.**

It's the first film for Elton John for several years. He played the pinball wizard in The Who's rock opera *Tommy* in 1975 (again directed by Russell).

Russell has previously worked with Glenda Jackson on *Women In Love* (for which she picked up a Best Actress Oscar and Russell was nominated as Best Director). The two also worked together on *The Music Lovers, The Boyfriend* and *Salome's Last Dance*.

Supporting cast includes Sammi Davis and Amanda Donohue, who both worked with Russell on *Lair Of The White Worm*, Paul McCann, Molly Russell and Christopher Gable also star.

★ ★ ★

Timothy Dalton returns as 007 in the next James Bond epic, but his supporting cast will be made up of relative newcomers.

Licence Revoked, which is currently in production in Mexico City, has Cary Lowell in the leading female role. She previously appeared in Downtwisted and Dangerously Close.

Fashion model Talisa Soto also has a major role in her acting debut.

The bad guy in this Bond film will be played by Robert Davi, seen as a villain in *The Goonies*.

David Hedison appears as CIA agent Felix Leiter, a role he played in the Bond film *Live And Let Die*, which starred Roger Moore.

Licence Revoked marks the first occasion a Bond film has been made without being based on a novel or short story by Ian Fleming. Its screenplay was written by Michael Wilson from a story he wrote with Richard Maibaum.

★ ★ ★

Relatives of film director George Stevens are suing Warner Brothers for failing to pay them their share of the James Dean/Rock Hudson hit film, *Giant*.

According to a complaint filed in Los Angeles, Stevens was given a one-third interest in the film in 1957, after winning an Academy Award for his direction of the film.

The relatives, including George Stevens Jr and Jesse Morgan, claim Warners has refused to recognise that share in the film's profits.

They're seeking an accounting for the film's revenue, along with a one-third share of the profits from video sales and part of the rights to the film.

★ ★ ★

Filming got underway last week on David Ward's new film, *Major League*.

The film stars Charlie Sheen and Tom Berenger, and is being shot at the Milwaulkee County Stadium, home of the Brewers baseball team.

In Los Angeles, cameras are rolling on Norbert Neisel's new film, *Night Children*.

Nancy Kwan and David Carradine head the cast, which also includes an appearance by Ryan O'Neal's troublesome son, Griffin.

★ ★ ★

The board game Monopoly is to be turned into a feature film!

The game's creators Parker Bros have sold the rights to the game to producers Ben Melniker and Michael Uslan, whose Batfilm Productions paid more than a quarter of a million dollars.

The company says it won't be making the film for about two years, and has yet to settle on a screenwriter, a director and a producer.

They say they plan to use the character Rich Uncle Pennybags, who's used to promote the game in the US, as the central character in the film, which they say will be action-packed.

Disney recently scored a runaway hit by turning the animated character Roger Rabbit into a hit film, called *Who Framed Roger Rabbit?*

★ ★ ★

IN BRIEF

RICHARD DREYFUSS has a busy year ahead of him. He'll star in *Let It Ride* for Paramount Pictures before making 50 for Tri-Star and then *Always* for STEVEN SPIELBERG . . . TV's *Alice*, LINDA LAVIN will co-star with GERARD DEPARDIEU in the film version of JULES FEIFFER'S *I WANT TO GO HOME*, which will be shot in Paris . . . .RUTGER HAUER will star in *Blind Fury*, yet another Vietnam war film . . . BURT REYNOLDS' next major role is in *Breaking Inn*, for NORMAN LEAR'S Act III company . . . .MAURICE JARRE, who won Oscars for his scores for *Lawrence Of Arabia* and *A Passage To India*, is composing the theme for PAUL MAZURSKY'S new film, *Moon Over Parador*.

WORDS...ROCKWORDS...WORDS...ROC

U	H	E	F	Z	Z	A	C	F	O	O	O	Q	X
A	U	I	P	I	L	N	D	R	O	W	I	Q	I
X	E	M	S	P	I	D	E	R	S	F	K	G	M
K	G	E	N	E	O	R	N	E	E	E	A	L	
N	A	M	A	L	E	E	I	T	A	O	J	R	E
O	P	I	S	T	U	W	C	I	N	Y	O	R	A
S	V	N	Y	O	O	P	H	A	O	A	E	E	O
K	G	O	O	N	J	E	O	W	E	J	E	T	L
C	O	G	B	O	I	A	L	H	E	W	B	T	O
A	E	U	W	C	U	M	S	T	Y	O	O	S	X
J	Z	E	O	X	T	N	O	I	E	G	L	U	V
Y	O	I	C	E	Q	X	N	A	U	J	B	E	H
E	X	E	F	V	S	O	N	R	Y	C	A	K	E
E	E	U	Q	Y	I	C	A	B	Z	I	B	E	E

All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc.) and the first three correct entries received will win a six-month subscription to Juke. NB Current subscription holders are ineligible.

1. Sacred (group's second name?) will be playing dates — their first for over three years, in August.

2. Michael (surname?) has announced that he will wind up his "Bad" world tour in Japan — where it started last September.

3. Perfect Strangers frontman (christian name?) Clayton-Smith, has died of cancer in Perth.

4. Jimmy (surname?) has announced the members of the band he's about to hit the road with.

5. Former Sherbet singer Daryl (surname?) has now officially signed his deal with CBS with a single due out mid-August and an LP early in spring.

6. Just back in Sydney from their successful European tour, Lime (group's second name?) could head off in September for another US tour.

7. While most of Midnight Oil returned to Sydney for holidays, Peter (surname?) and his wife stayed in Italy.

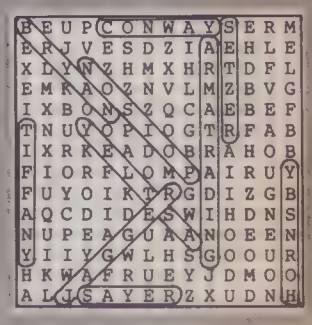
8. It was announced that Jack (surname?) will play the Joker in the new $35 million "Batman" movie being shot in England.

9. (Christian name?) John's "Reg Strikes Back" is his first US Top 10 LP since "Blue Moves" in 1976.

10. Is it true that Kylie (surname?) was paid $23,000 just for opening a new ride at a leisure park?

Last week's answers:

Armatrading
Astley
Bryan
Conway
Hornsby
Jagger
Poison
Sayer
Setzer
Tiffany



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JUKE OZ CHARTS

SINGLES

1	2	**AGE OF REASON, John Farnham**	**BMG/RCA**
2	3	**GOT TO BE CERTAIN, Kylie Minogue**	**Festival**
3	1	**BETTER BE HOME SOON, Crowded House**	**EMI**
4	15	**PERFECT, Fairground Attraction**	**BMG/RCA**
5	4	**WHAT A WONDERFUL WORLD, Louis Armstrong**	**Festival**
6	5	FAST CAR, Tracy Chapman	WEA
7	8	I WANT YOU BACK, Bananarama	Liberation/CBS
8	7	MOTOR'S TOO FAST, James Reyne	EMI
9	6	THE FLAME, Cheap Trick	CBS
10	13	UNDERNEATH THE RADAR, Underworld	WEA
11	10	DROP THE BOY, Bros	CBS
12	11	BLUE MONDAY, New Order	Volition/CBS
13	12	WANNA BE UP, Chantoozies	Mushroom/Fest
14	9	NEW SENSATION, INXS	WEA
15	23	I DON'T WANT TO GO ON WITH YOU LIKE THAT, Elton John	PolyGram
16	14	PINK CADILLAC, Natalie Cole	EMI
17	—	SIMPLY IRRESISTABLE, Robert Palmer	EMI
18	—	MAN WITH A GUN, Jerry Harrison	PolyGram
19	18	DON'T BE CRUEL, Cheap Trick	CBS
20	17	DOCK OF THE BAY, Michael Bolton	CBS
22	—	FAT, Weird Al Yankovic	PolyGram
22	—	DON'T GO, Hot House Flowers	PolyGram
23	—	NOTHIN' BUT A GOOD TIME, Poison	Liberation/CBS
24	—	HEY LITTLE BOY, Divinyls	Festival
25	21	BOYS (SUMMERTIME LOVE), Sabrina	PolyGram

ALBUMS

1	1	**TEMPLE OF LOW MEN, Crowded House**	**EMI**
2	2	**'88 KIX ON, Various Artist**	**PolyGram**
3	3	**WOW, Bananarama**	**Liberation**
4	4	**TRACY CHAPMAN, Tracy Chapman**	**WEA**
5	5	**RICHARD MARX, Richard Marx**	**EMI**
6	15	HIT PIX '88 VOL 2, Various Artists	EMI
7	7	GOOD MORNING VIETNAM, Original Soundtrack	Festival
8	12	OU812, Van Halen	WEA
9	8	TIFFANY, Tiffany	WEA
10	13	ROLL WITH IT, Steve Winwood	Virgin
11	6	PUSH, Bros	CBS
12	10	REG STRIKES BACK, Elton John	PolyGram
13	9	TOUR OF DUTY, TV Soundtrack	CBS
14	17	CASUAL GODS, Jerry Harrison	PolyGram
15	11	INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent Derby	CBS
16	14	BONK, Big Pig	Mushroom/Fest
17	24	LIVE 1980-86, Joe Jackson	Festival
18	—	OPEN UP AND SAY AAH, Poison	Liberation/CBS
19	16	SCENES FROM THE SOUTH SIDE, Bruce Hornsby & The Range	BMG/RCA
20	21	THE LONESOME JUBILEE, John Cougar Mellencamp	PolyGram
21	23	KICK, INXS	WEA
22	22	LAP OF LUXURY, Cheap Trick	CBS
23	18	STRINGER, Kate Ceberano & Wendy Matthews	Festival
24	19	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
25	—	MONSOON, Little River Band	WEA

ALTERNATIVELY

SINGLES

1	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
2	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
3	**TROUBLE FROM PROVIDENCE, Sacred Cowboys**	**Citadel**
4	**LIT BY THE FUSE, Ups & Downs**	**Mushroom**
5	**REPTILE, The Church**	**Mushroom**
6	ATMOSPHERE, Joy Division	Factory
7	BACK ON THE BREADLINE, Hunters & Collectors	White
8	FEAR, Exploding White Mice	Greasy Record Co.
9	TOO MANY CLUES, Ed Kuepper	True Tones
10	JENNY'S WAKE, Trilobites	Waterfront
11	SWIM TO SHORE, Hummingbirds	Phantom
12	JOHN BONHAM'S COKE ROADIE, This Is Serious Mum	Elvis
13	MOTORBIKIN', The Johnnys	Mushroom
14	FIREBALL OF LOVE, The Dubrovniks	Citadel
15	NO WARNING, Toys Went Berserk	Aberrant
16	FINAL ASSAULT, The Rocks	Waterfront
17	DOCTORIN' THE TARDIS, Time Lords	RCA
18	PEOPLE HAVE THE POWER, Patti Smith	Arista
19	BICYCLE THIEVES, Captain Cocoa	Rampant
20	YOU NEVER LOOK, Whipper Snappers	Green Fez
21	GREAT REWARD, Severed Heads	Volition
22	LOOKING FORWARD TO DESTROY, Mad Turks From Istanbul	Greasy Record Co.
23	KNOCK ON WOOD, The Nubiles	Rampant
24	WET BLANKET, The Chills	Flying Nun
25	EVERYDAY IS LIKE SUNDAY, Morrissey	HMV/EMI

ALBUMS

1	**LOST, Died Pretty**	**Blue Mosque**
2	**EVERYBODY'S GOT TO, Ed Kuepper**	**True Tone**
3	**THE NOT SO LUCKY COUNTRY, Various Artists**	**Reactor**
4	**HINDSIGHT, The Church**	**EMI**
5	**HARD TO BEAT, Various Artists**	**Au Go Go**
6	BARBED WIRE KISSES, Jesus & Mary Chain	WEA
7	NOW THAT'S WHAT I CALL QUITE GOOD, The Housmartins	Festival
8	'78-'81, The Hitmen	Survival
9	RAMONES MANIA, The Ramones	WEA
10	LONELY MR HAPPY, Deadly Hume	Phantom
11	TROUBLE FROM PROVIDENCE, Sacred Cowboys	Citadel
12	THE ENERGETIC COOL, Bachelors From Prague	3333
13	ROARING DAYS, Weddings Parties Anything	WEA
14	VOLATILE, Lime Spiders	Virgin
15	SUBSTANCE, Joy Division	Factory
16	FOUR OF A KIND, D.R.I.	Metal Blade
17	THE HOUSE OF LOVE, The House Of Love	Creation
18	LABYRINTH, The Moffs	Citadel
19	STRAIGHT EDGE HOLOCAUST, Where's The Pope	Reactor
20	PRE DEITY, Died Pretty	Citadel
21	COOPER S, Feedtime	Aberrant
22	SHADOWLAND, K.D. Lang	WEA
23	I AM CURIOUS, Curious Yellow	Red Eye
24	FOREVERGLADES, Bhagavad Guitars	Red Eye
25	IRISH HEART BEAT, Van Morrison	PolyGram

Metal

1	**OPEN UP AND SAY . . . AHH, Poison**	**(CBS)**
2	**OPERATION MINDCRIME, Queensryche**	**(EMI)**
3	**SO FAR, SO GOOD, SO WHAT, Megadeth**	**(EMI)**
4	**NO PLACE FOR DISGRACE, Flotsam & Jetsam**	**(Roadrunner)**
5	**THEM, King Diamond**	**(Roadrunner)**
6	**LITA, Lita Ford**	**(WEA)**
7	**ODYSSEY, Yngwie, J. Malmsteen's Rising Force**	**(PolyGram)**
8	**THE NEW ORDER, Testament**	**(Megaforce)**
9	**RAM IT DOWN, Judas Priest**	**(CBS)**
10	**BIERMACHT, Wehrmacht**	**(New Renaissance)**

● *Courtesy Metal For Melbourne Records*

Clubland

1	**HOLD ON TO WHAT YOU'VE GOT, Evelyn King**
2	**I FEEL IT, Clarence Carter**
3	**ROSES ARE RED, Mac Band**
4	**FOLLOW THE LEADER, Eric B & Rakim**
5	**REACH OUT (I'LL BE THERE), The Four Tops ('88 remix)**
6	**IN MY DREAMS, Will Downing**
7	**HONEY BEE, Charlotte McKinnon**
8	**TURN ON THE NIGHT, Lois & Lane**
9	**DON'T COVER UP YOUR FEELINGS, Broomfield**
10	**WATCHING YOU, Loose Ends**

● *Courtesy Central Station Records & Tapes, Melbourne*

Videos

1	**THE RUNNING MAN**	**(Roadshow)**
2	**INNER SPACE**	**(Warner Bros**
3	**THROW MOMMA FROM THE TRAIN**	**(RCA Columbia)**
4	**ROBO COP**	**(RCA Columbia)**
5	**NO REREAT, NO SURRENDER 2**	**(Filmpac)**
6	**PROJECT X**	**(CBS Fox)**
7	**EVIL DEAD 2**	**(CBS Fox)**
8	**NO WAY OUT**	**(RCA Columbia)**
9	**JAWS THE REVENGE**	**(CIC-Taft)**
10	**THE WITCHES OF EASTWICK**	**(Warner Bros)**

● *Courtesy Movieland*

Testament sit at No 8 on the Metal charts this week

CHARTS

USA

SINGLES

1	2	**POUR SOME SUGAR ON ME, Def Leppard**	**Mercury**
2	1	**THE FLAME, Cheap Trick**	**Epic**
3	7	**HOLD ON TO THE NIGHT, Richard Marx**	**EMI/Manhattan**
4	6	**ROLL WITH IT, Steve Winwood**	**Virgin**
5	3	**NEW SENSATION, INXS**	**Atlantic**
6	4	MERCEDES BOY, Pebbles	MCA
7	5	DIRTY DIANA, Michael Jackson	Epic
8	10	HANDS TO HEAVEN, Breathe	A&M
9	11	MAKE ME LOSE CONTROL, Eric Carmen	Arista
10	13	SIGN YOUR NAME, Terence Trent D'Arby	Columbia
11	12	RUSH HOUR, Jane Wiedlin	EMI/Manhattan
12	8	NITE AND DAY, Al B. Sure!	Uptown/Warner
13	17	1-2-3, Gloria Estefan & The Miami Sound Machine	Epic
14	9	FOOLISH BEAT, Debbie Gibson	Atlantic
15	15	LOST IN YOU, Rod Stewart	Warner Bros
16	18	DO YOU LOVE ME? The Contours	Motown
17	19	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise/Warner
18	20	PARENTS JUST DON'T UNDERSTAND, D.J. Jazzy Jeff & The Fresh Prince	Jive/RCA
19	22	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
20	21	PARADISE, Sade	Epic
21	25	JUST GOT PAID, Johnny Kemp	Columbia
22	23	COLOUR OF LOVE, Billy Ocean	Jive/Arista
23	14	MAKE IT REAL, The Jets	MCA
24	—	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
25	—	MONKEY, George Michael	Columbia

ALBUMS

1	1	**OU812, Van Halen**	**Warner Bros**
2	4	**HYSTERIA, Def Leppard**	**Mercury**
3	5	**APPETITE FOR DESTRUCTION, Guns And Roses**	**Geffen**
4	7	**TRACEY CHAPMAN, Tracy Chapman**	**Elektra**
5	2	**FAITH, George Michael**	**Columbia**
6	6	STRONGER THAN PRIDE, Sade	Epic
7	3	DIRTY DANCING, Original Motion Picture Soundtrack	RCA
8	15	ROLL WITH IT, Steve Winwood	Virgin
9	9	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
10	8	OPEN UP AND SAY . . . AHH! Poison	Enigma
11	11	INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby	Columbia
12	12	MORE DIRTY DANCING, Original Motion Picture Soundtrack	RCA
13	10	TOUGHER THAN LEATHER, Run D.M.C.	Profile
14	13	NOW AND ZEN, Robert Plant	Es Paranza
15	14	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
16	16	IN EFFECT MODE, Al B. Sure!	Uptown/Warner
17	18	HE'S THE DJ, I'M THE RAPPER, DJ Jazzy Jeff & The Fresh Prince	Jive
18	17	SAVAGE AMUSEMENT, Scorpions	Mercury
19	20	LAP OF LUXURY, Cheap Trick	Epic
20	19	LOVESEXY, Prince	Paisley Park
21	22	PEBBLES, Pebbles	MCA
22	23	KICK, INXS	Atlantic
23	25	DIESEL AND DUST, Midnight Oil	Columbia
24	—	OUTRIDER, Jimmey Page	Geffen
25	21	BAD, Michael Jackson	Epic

UK

SINGLES

1	2	**NOTHING'S GONNA CHANGE, Glen Medeiros**	**London**
2	18	**DIRTY DIANA, Michael Jackson**	**Epic**
3	2	**PUSH IT/TRAMP, Salt 'N' Pepa**	**London**
4	8	**I DON'T WANT TO TALK ABOUT IT, Everything But The Girl**	**Blanco y negro**
5	5	**ROSES ARE RED, MacBand**	**MCA**
6	4	FAST CAR, Tracy Chapman	Elektra
7	3	THE TWIST (YO TWIST), Fat Boys & Chubby Checker	Urban
8	6	I OWE YOU NOTHING, Bros	CBS
9	22	MONKEY, George Michael	Epic
10	—	I WANT YOUR LOVE, Transvision Vamp	MCA
11	15	CROSS MY HEART, Eighth Wonder	Epic
12	23	FOOLISH BEAT, Debbie Gibson	Atlantic
13	9	BOYS, Sabrina	Ibiza
14	—	LOVE BITES, Def Leppard	Bludgeon Riffola
15	13	BREAKFAST IN BED, UB40 with Chrissie Hynde	DEP Intern'l
16	7	IN THE AIR TONIGHT '88, Phil Collins	Virgin
17	—	TOMORROW PEOPLE, Ziggy Marley And The Melody Makers	Virgin
18	10	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL, Matt Bianco	WEA
19	11	TRIBUTE (RIGHT ON), Pasadenas	CBS
20	—	FIESTA, Pogues	Pogue Mahone
21	12	TOUGHER THAN THE REST, Bruce Springsteen	CBS
22	—	HEAT IT UP, Wee Papa Girl Rappers	Jive
23	20	NEVER TEAR US APART, INXS	Mercury
24	—	ALL FIRED UP, Pat Benatar	Chrysalis
25	21	THERE'S MORE TO LOVE, Communards	London

ALBUMS

1	—	**NOW THAT'S WHAT I CALL MUSIC 12, Various**	**EMI/Virtin**
2	1	**TRACY CHAPMAN, Tracy Chapman**	**Elektra**
3	4	**KYLIE, Kylie Minogue**	**PWL**
4	21	**BAD, Michael Jackson**	**Epic**
5	2	**IDOL SONGS — 11 OF THE BEST, Billy Idol**	**Chrysalis**
6	7	THE COLLECTION, Barry White	Mercury
7	5	TANGO IN THE NIGHT, Fleetwood Mac	Warner Bros
8	3	PUSH, Bros	CBS
9	—	UB40, UB40	DEP Int'l
10	14	JACK MIX IN FULL EFFECT, Mirage	Stylus
11	9	DIRTY DANCING, Soundtrack	RCA
12	8	TUNNEL OF LOVE, Bruce Springsteen	CBS
13	—	SUBSTANCE 1977-1980, Joy Division	Factory
14	10	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
15	12	POPPED IN SOULED OUT, Wet Wet Wet	Precious Org
16	13	HEAVEN ON EARTH, Belinda Carlisle	Virgin
17	15	STRONGER THAN PRIDE, Sade	Epic
18	20	FAITH, George Michael	Epic
19	11	NITEFLITE, Various	CBS
20	6	ROLL WITH IT, Steve Winwood	Virgin
21	17	WHITNEY, Whitney Houston	Arista
22	18	REG STRIKES BACK, Elton John	Rocket
23	22	BRIDGE OF SPIES, T'Pau	Siren
24	25	KICK, INXS	Mercury
25	—	WHAT YOU SEE IS WHAT YOU GET, Glen Goldsmith	Reproduction

Vinyl

Singles

JIMMY PAGE
Wasting My Time
PRINCE
Grand Slam (7", 12")
JOAN ARMATRADING
The Shouting Stage
LITTLE RIVER BAND
Son Of A Famous Man
THE ADVENTURES
Drowning In The Sea Of Love
GLENN FREY
True Love
BROS
I Owe You Nothing (cass-single)
GEORGE MICHAEL
Monkey (7", 12")
MARTY WILLSON-PIPER
She's King
GLENN JONES
Nod And Ride

NIGHTSHADOW
You Don't Need Me (12")
DENIESE LOPEZ
Sayin' Sorry
DWEEZIL ZAPPA
My Guitar Wants To Kill Your Mama
LOOSE ENDS
Mr Bachelor (7", 12")
ADOLESCENTS
Welcome To Reality (12")
SUASAN MAZER & DALLAS SMITH
City Cruise
JOAN JETT & THE BLACKHEARTS
I Hate Myself For Loving You
MD EMM
Get Busy (12")
JOHNNY KEMP
Just Got Paid (7", 12")

LYLE LOVETT
She's No lady
TIME LORD
Doctorin' The Tardis
GIRL ONE
Jump For Joy
ELLEART
Love Lies (7", 12")
BOZ SCAGGS
Claudia
MELISSA ETHERIDGE
Similar Features
KENNETH NASH
Summer Sky
RAY LYNCH
Celestial Soda Pop
JIM CHAPPEL
Free Again
POGUES
Fiesta (7", 12")

Albums

IGGY POP
Instinct
JESSE JOHNSON
Every Shade Of Love
EXPLODING WHITE MICE
Brute Force & Ignorance
WORKING WEEK
Payday
THE LARKS
Billy Graham's Going To Heaven
STUART BOX
Seeing Double (cass-LP)
AMANDO HURLEY
Duke Of Earl
LIVING COLOUR
Vivid
SUGARCUBES
Life's Too Good

ODOLITIES
Face Down In The Violets
CRIME & THE CITY SOLUTION
Shine
WILD SWANS
Bringing Home The Ashes
ORIGINAL SOUNDTRACK
Beetle Juice
JIMMY BUFFETT
Hot Water
GEORGIA SATELLITES
Open All Night
JOHN FARNHAM
Age Of Reason
DAF
DAF
LEO SAYER
Moonlighting — 16 Classic Love Songs

KILLER DWARF
Big Deal
ULTRAVOX
Lament*
STYX
The Grand Illusion*
SUPERTRAMP
Indelibly Stamped*
HOYS/AXTON
Road Songs*
MOODY BLUES
Sur La Mer
MAGNUM
Wings Of Heaven
ORIGINAL SOUNDTRACK
Rambo III

** denotes budget re-release*

CD

GEORGIA SATALLITES
Open All Night
CHRIS REA
Wired To The Moon
CHRIS REA
Shamrock Diaries
JOHN FARNHAM
Age Of Reason
MARTY WILLSON-PIPER
She's King
SCREAMING TRIBESMEN
I've Got The Feeling

FRANK ZAPPA
Sexual Harassment
HUXTON CREEPERS
So This Is Paris
ULTRAVOX
Lament
STYX
Grand Illusion
SUPERTRAMP
Idelibly Stamped
DAF
DAF

CREAM
Live
RAINBOW
Rainbow Rising
ADVENTURES
Drowning In The Sea Of Love (single)

Video

THE DISNEY CHANNEL VOL12
(Animated, G, Disney)
EMIL AND THE DETECTIVES
(Adventure, G, Disney)
HERO
(Soccer, G, Premiere)

MEANTIME
(Comedy, M, Premiere)
NIGHT ON THE TOWN
(Comedy, M, Touchstone)
PENALTY PHASE
(Drama, M, Premiere)

YOUNG HARRY HOUDINI
(Biography, G, Disney)
THOMAS THE TANK ENGINE & FRIENDS Vols, 4,5,6
(Animated, G, ABC/Festival

BANDWAGON

EDITED: BRYAN PATTERSON

THE NEW PRS GUITAR —

not cheap but well worth it

A 19th-century musical dictionary described the guitar as 'an instrument of torture operated by a person with cotton in his ears'.

The definition concluded with this smartarse comment: 'There are only two instruments that are worse than a guitar — two guitars'.

So much for the quality of cultural understanding of a century ago. Just imagine what the author of such stupidity would have thought of today's screaming Strats.

But surely even a cretin would melt at the sight and sound of a Paul Reed Smith axe, a new brand that recently hit Australia.

Bandwagon had a chance to play and hear a PRS custom model recently and discovered an instrument that every guitarist worth his plectrum should try out.

But, before we continue this rave, a brief history lesson is necessary.

Paul Reed Smith is a self-confessed eccentric from Washington who spent years studying the best points of old Les Pauls and Stratocasters to learn the secrets of their construction.

"I love the way both guitars sound and have always wanted to have the best of both instruments in a single guitar," he says. "Why switch guitars every time you want a Strat sound or a Les Paul sound?"

After many experiments and refinements, the obsessed woodworker came up with a blend of the two great instruments. It's a concept that's been tried many times before but, until now, has never worked.

Rumblings about the Paul Reed Smith guitars have been heard on the grapevine for some time. Usually, the product fails to live up to that sort of advance publicity.

This time, the publicity seems justified. The PRS axes, all handcrafted from a single piece of dry Honduras mahogany, give an initial impression of class and quality.

The design borrows something from the Strat and the old Les Pauls, but is quite distinctive and beautiful. And, let's face it, looks do count, especially if you're going to shell out the $2000-plus asking price on these babies.

The guitars are finished with obvious care, and rubbed to a high gloss. The ones we tested had an aged yellow flame top.

When we picked it up, the instrument was lighter than could be expected, but perfectly balanced. Like an old pair of jeans, the guitar fitted the body easily.

The slight cutaway back, a bit more pronounced than the cutaway on the Strats, makes the instrument sit perfectly into the body, making playing a lot easier.

It's a nice shape (just right for axemen who want to stand out visually) and functional, too. The well-thought-out design of the beast gives good access to all frets, and the fingerboard is fast enough to impress Carlos Santana, who recently described the PRS as "the Ferrari of guitars".

So it's a masterpiece of woodwork. But what about the sound?

There's more good news in that department. Paul Reed Smith makes his own humbucking pickups that are based on the old Strat pickups with a rotary switch for more versatility.

This is where the man's dream for a Les Paul and a Strat in one body comes to light. And how.

This amazing setup enables you to switch from a screaming bright lead to a jazz sound with deep bottom ends through to good, solid rhythm sounds. The versatility of tone is amazing . . . and all the sounds are bloody great.

A valuable extra to this setup is a "sweetener' circuit that gives a jazzier, cooler feel to the sounds. Like the name implies, it takes the rough edge off your solos to give a sound reminiscent of the old Les Pauls that used to crop up in big dance bands of yesteryear.

What's really great is that all this sound manipulation is possible just by fiddling with the two knobs and sweetener switch.

The volume knob is a sensitive aid. Unlike some volume pots with all volume at one end, this one runs smoothly through a variety of tones from one to ten. You don't have to guess how far to turn the knob.

The out-of-phase tone is particularly good on the PRS. But it provides just a few of the usable sounds. The whole array is distinguished by clarity and purity.

The PRS range is not cheap, especially the way the Aussie dollar is going. But sometimes you have to pay a high price for art.

And the PRS axe is certainly an artist's dream in many ways.

A NEW ANGLE

There are a few good angles to the new S50X compact speaker system from Yamaha.

Designed mainly for small PA use, the system gives wide stereo imaging due to its unusual design.

As well as the eight-inch woofer, four two-inch frequency speakers are fixed at right angles to each other.

The great idea behind this is that one delivers direct sound while the other speaker reflects off the nearest wall before hitting the audience's ear. Clever, eh?

The speaker system handles up to 120 watts and are housed in rugged casings to withstand life on the road.

Mounting brackets are available to fix the S50X to the ceiling or walls. There is also a free-standing speaker stand.

BASS TIPS—

we talk to some experts

Steve Harris

Being a bassplayer is not a Glory Role. You don't have guitar heroes being worshipped, and most times you hear a bassist picked that instrument because it "looked easy" than a guitar, because of course it had less strings.

Yet there are those who see bass-playing as an art, as one that propels the rhythms of a music, or provides a harmonic counterpoint.

We speak to a couple of them about their roles and equipment.

STEVE HARRIS (IRON MAIDEN)

Steve is certainly one of heavy rock's most influential bassplayers not only because his style of playing has been adopted by so many, but because Maiden's original sound was based around the bass.

That was of course because for the first five years, Steve wrote the bulk of Maiden's numbers. It was their odd time signature slash accents and unorthodox accents which made Maiden stand out.

If you listen closely to the early Maiden records, both the guitar and drum follow the patterns put down by Harris. Just listen to "Genghiz Khan" from the *Killers* LP to see.

Steve and Dave Murray are the only original members of Maiden. He took up the bass at the age of 17. It is interesting that his quick riffing is produced by only two fingers — the index and middle fingers on his right hand.

Steve swears by Rotosound flat wound strings and likes to use a lot of treble and low-mid range on his amps. He plugs into an od Hi-Watt pre amp and a Dbx 160 compressor which, in turn, go into Carver power amps. All this runs into his 4 x 12 Marshall cabinets loaded with EV 12" speakers. Harris also uses quite an array of microphones on his speaker cabinet — an AKG D-12, an EV RE20 and a Bweyer 88. In addition, an active direct box is connected after the pre amp and before the power amp; that's four channels of Bass guitar going through the PA system!

PAUL McCARTNEY

Because of his over-riding status as a celebrity and songwriter, it's usually forgotten what a good bass player McCartney is. In the days of "Paperback Writer" he used it as a lead instrument, and during the *Sgt. Pepper-/Magical Mystery tour* era showed himself to be quite a melodic bassist.

McCartney is also an inventive drummer, and of course plays a host of instruments. He was a guitarist before The Beatles original bassist Stu Sutcliffe quit — John, Paul and George drew straws to see who'd give up guitar for bass, and Paul drew the short one. His solo recordings like "Silly Love Songs" and "Goodnight Tonight" exhibit some intelligent bassplaying.

He says he sees the bass as a melody instrument with which he writes songs with, and that his approach is to embroider the song rather than show off his technique.

"Really, my stuff is the 'old' style of bass-playing, because I didn't make the leap into thwacking with the thumb. I do a little bit of the thumb trip but it's not really what I'm into. A lot of the young guys now, that is where they *start* with bass. It's something I tend to leave to others — having worked with Stanley Clarke, for example, for who's done that for me.

"A lot of guitar players and singers like the old style of bass because it *anchors* the song. I

Marcus Miller —

● **Contd on Pg. 28**

NEXT WEEK:

Poison. Michael Jackson. Venetians.
Sacred Cowboys. Iggy Pop. Maxi Priest.
Testament. Dubrovniks. S-Express.

Live ON STAGE

HOODOO GURUS

Venue: Brisbane Expo

Hoodoo Gurus have already played their final Sydney show with Clyde Bramley (see *Barbed Wires*) but this was the very last performance.

While the Sydney club show had been to the lucky few who crammed the place when word leaked out, 15,000 devotees waiting almost ten hours to see the Gurus put in one of their best shows ever and certainly a worthwhile farewell to their era with Bramley.

It had been almost five months since they played a major show in this country and it was left to Dave Faulkner to keep the image alive with paisley shirt, faded jeans and headband.

Then up and at 'em. I couldn't believe how much I enjoyed the following 100 minutes or so. Simply they went back to all three albums and plucked the eyes out of them — and how many crowd pleasers can one band have anyway? "In The Wild", "Death Defying", "Tojo" and "Stoneage Romeos" came from the era when the Gurus were the leaders of the Sydney paisley movement. But it was "What's My Scene" which set the seal on the evening, infusing the whole place with a tremendous feeling of unity and joy, just to *be* there, as Faulkner cut in midway "and another thing . . ." Sheer Magic.

The last time I saw the Gurus, they'd been touring so hard they'd switched on the auto-pilot — "We're the Gurus, these are our hits, goodnight". But this time they seemed so def to be back onstage, throwing themselves at the song like "Bittersweet" and "I Want You Back", honed down to basics, filled with a fervour and enthusiasm which would have put bands half their age to shame.

"Thank you, Brisbane!"

Uh, huh, not quite, mate, the 15,000 want you to take them all the way.

Faulkner grinned sheepishly before the two song encore.

"This is the last time I'll probably get to sing this song because I'm getting my hair cut tomorrow."

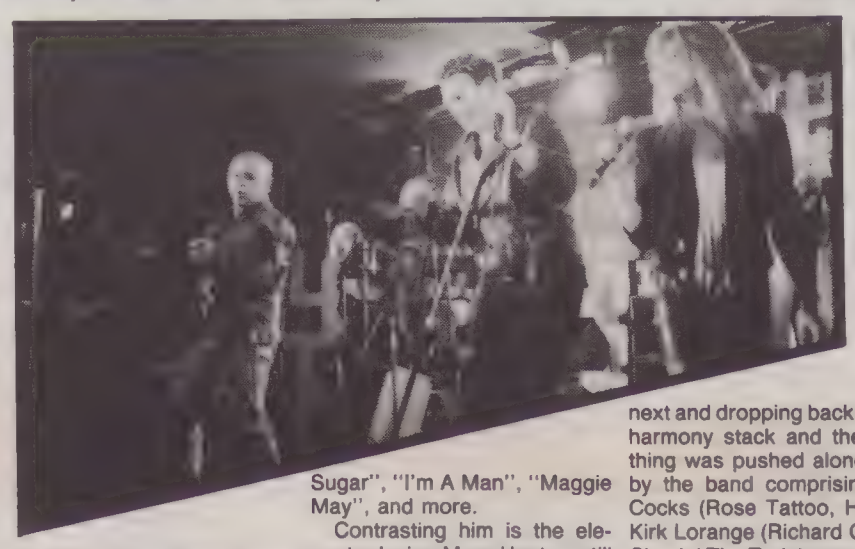
It was goodbye to Clyde Bramley.

It was goodbye to that very long hair.

Two very essential ingredients for the Hoodoo Gurus so far.

— PETER MULHOLLAND

Wild Colonial Boys



Venue: Parramatta Leagues Club, Sydney

Aaaah! Remember the good old bad old days of rock and roll, when there were *real* rock rooms like Bombay Rock and the Bondi Lifesaver.

It didn't matter how you dressed or what was cool and drum machines were just a twinkle in some engineer's eye and you went out to see and hear bands like Rose Tattoo and Finch and TMG and Hush and Skyhooks and the music was hot and hard and sweaty.

It was being played because that's what the people playing it *really* believed life was all about — rock and roll — and didn't give a tinker's cuss about balancing the books for some pinstriped accountant over at the record company because the *loved* to *play* and playing meant *Rock and Roll!!*

You don't? Well let me tell you about a rock and roll circus that's coming to your town and be born again!!

Last Friday night I went to see a bunch of old rock and rollers (and one young and beautiful one) show the punters just what they've been missing of late. None of this po-faced pseudo seriousness as the last ounce of portentious 'art' is wrenched out of the simplest three chord trick, or full-tilt aural assault in a cynical attempt to prove that anger is an energy, but some real fine pumping rock and roll in the classic Australian pub rock tradition, the basis that made out bands the best in the world.

And what a *circus!!* Paul Christie thought it might be fun to put together a party and stomp around the traps, but he never imagined a party like this! On stage we have Mr. Angry Anderson, Mr. Marc Hunter and the delightful Ms. Sharon O'Neill — the Good, the Bad and the Angry (in reverse order of course!) — or, as the hyperactive Mr. Mick Cocks, whose idea this little circus was, would have it, the Great Pretender (Hunter), the Princess (Sharon) and the Pope (Angry!). Together, they presented the best hard-rocking pub rock show I've seen in ages, and a show that's a must for anybody who has any pretentions to being a rock and roll afficionado.

Angry is quite simply brilliant. His years as a multi-media personality haven't mellowed him — he still kicks arse like there's no tomorrow and shows the timid punter no mercy as he gets the room shaking with his smart little cracks. He's never been in finer voice either, propelling the evening through classic cuts like "Brown Sugar", "I'm A Man", "Maggie May", and more.

Contrasting him is the elegant, elusive Marc Hunter, still the Lizard King, teasing the audience with the occasional glimpse of the man behind the aloof exterior, and just as capable and committed to rocking your tits off as he was when he overwhelmed audiences ten years ago fronting the fire-breathing Dragon. His contributions ranged from Springsteen's "Dancing In The Dark", thru "Shame On You" and Mondo Rock's "State Of The Heart" to that classic from the other Lizard King, Jim Morrison, "Roll Baby Roll".

Sharon O'Neill proved once and for all tonight that any doubts about her ability to rock with the best of 'em were entirely unfounded. She came on like a little powerhouse, passionate and powerful, ripping through "Tumblin' Dice", "It's So Easy", The Eagles' "Heartache Tonite" and a superb version of the Tom Petty/Stevie Nicks duet, "Stop Dragging My Heart Around" sung consecutively with guitarist Kevin Bennett (from Chasin' The Train) and Marc Hunter, with a neat segue in the middle into her own "Maxine".

The show was fast paced with each singer doing a couple of songs before introducing the next and dropping back into the harmony stack and the whole thing was pushed along nicely by the band comprising Mick Cocks (Rose Tattoo, Heaven), Kirk Lorange (Richard Clapton, Chasin' The Train), on slide guitar, Kevin Bennett, the ubiquitous Ian Less on bass, and Mark Meyer (Stylus, Moving Pictures, Chasin' The Train) on drums, while on keyboards (and rather poorly mixed on this occasion, which is a pity) Alan Mansfield, of Dragon and Sharon O'Neill Band fame.

The whole point of the show was fun, and it was obvious from the start that those on stage were having just that, and with the masterfully mischievous mutterings of Mr. Anderson to start the ball rolling, that's exactly what the punters had — FUN! And how to top off a great rock and roll show. The encores were a hit each from Angry, Marc and Sharon — "Bad Boy For Love", "April Sun" and "Physical Favours" respectively, just to show that they'd written a classic or two themselves. But this show wasn't about egos or personal career moves, it was all about that thing that got them started in the business in the first place — the love of the performance and the energy they got from much maligned and often overlooked musical form, rock and roll. Like the man said, if you get the chance, do yourself a favour! — MICHAEL SMITH

Hobb's Angel Of Death

Venue: Bell Street Rock, Melbourne

Australian heavy metal has boasted a higher European content than its British or American counterpart. The more intelligent Oz metal seems to have a sense of classicalism and romanticism wit in its electric roots.

It's for this reason that Australian HM — and Australian new wave, for that matter — tends to be more recognised in Europe than, say, US or the UK.

When an Australian boy named Peter Hobbs found that neither he nor his band Tyrus was getting any attention in the Oz music scene, he turned to the German owner of a metal music shop in Melbourne, who scored a recording deal for him in Germany, Mortal Sin and Taramis might have similar deals in Europe, but Hobb's Angel Of Death seems to have aroused such interest, even before their debut gig.

This show in question was just that, playing their first ever time, appropriately supporting Mortal Sin. It was a compulsive electric affair, with Hobbs sharing guitar duties with Mark Woolley, mounting blistering axe duals and impressive flights of solo fantasy. There were moments of uncertainty, sure, but generally the band played with a diamond-hard polish and unabated wanton spirit.

On the cover of this new Berlin-recorded LP, Hobbs comes across as some kind of caricature. Live, though, the audience is transported to dark alleyways and psyches, where one lives on the edge, where ghosts cackle of Hobbs songs like "Satan's Cruscade" and "Jack The Ripper". Deranged and demoniac are words that come quickly to mind. Hobb's Angel Of Death bring another dimension to the Melbourne thrash/HR scene.

— PETER DONALD

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N.S.W.

THE ALLNITERS
3 Tiffanys, Blacktown, 4 Bombay Fock Newcastle, 5 Sydney Cove Tavern.
BADARTS
4 Hopetoun Hotel, 6 Annandael Hotel, 7 Lansdowne Hotel
THE BATS
5 Sydney Trade Union Club, 6 Harold Park Hotel
IAN BLAKENEY
1 Shanneys, Hurstville
DAVID BOND
6 Illawarra Leagues Club
BOURBON STREET
3 Canberra Labour Club, 4 Cambridge Tavern, 5 Hotel Manly, 6 Palsis Royale, Newcastle, 7 Settlers Arms, Gosford
BUCKSHOT
4 Sutherland Royal Hotel
CHALLENGE
6 Roundabout, Hurstville
CHOO CHOO SHUFFLE
6 Grand Hotel, 7 Commercial Hotel
COCKROACHES
4 Sweethearts, 5 Ruggerang Rugby Club, 6, 7 Lake Jindabyne Hotedl
CREMATOR
4 St. James Tavern, 5 Sutherland Royal Hotel, 6 Hills Inn
KIRK DAVIS
2 Shanneys, Hurstville
DE MONT
5 Fairfield RSL
DIRTY WHITE BOYS
4 Manly Pacific Hotel
GERALDINE DOYLE
4, 5, 6, 7 Twin Towns Services Club
DROK
6 Sutherland Royal Hotel
EARTHLINGS
3 Palace Hotel, 5 El Greco Hotel, 6 Cambridge Newcastle
MAL EASTICK BAND
3 DiDi's, 4 Catherine Fields Rugby League Club, 5 General Bourke Hotel, 6 Banjo's, 7 Lucys Tavern
EGO
6 Bankstown RSL
ENORMOUS HORNS
3 Feathers, Crows Nest, 4 General Bourke Hotel
EUROGLIDERS
3 Tamworth Workers, 4 Toronto Bowling Club, 5 Revesby Workers, 6 Paramatta Leagues
F.O.O.D.
6 Avolon RSL, 7 Annandale Hotel
FUN IN ACAPULCO
5 Roundabout, 6 Great Northern Hotel
GENERATION
2 Sheilas Tavern, 3 Grand Hotel, Bondi, 4 Pennant Hills Inn, 5 Penrith Leagues Club, 7 Drummoyne Rowers Club
GOLD ZEPPELIN
2 Hotel Manly, 3 Pennant Hills Inn, 6 Penrith Leagues Club
GOOD TIME GUYS
3 Balmain Leagues Club
GROG & GRUMBLE BAND
5 Hills Inn
THE GUNS
5 Rooty Hill
HAPPY HATE ME NOTS
6 Lansdowne Hotel
HIPSLINGERS
6 Kardomah Cafe
THE HONEYS
3 Caringbah Inn, 4 Revesby Roundhouse
INVOICE
5 Shanneys, Hurstville
THE JOHNNYS
5 Kardomah Cafe, 6 Newcastle Uni
JUMP BACK JACK
3 All Nations Club, 5 Harold Park Hotel
KAKADU
5 Hills Inn
IAZARAS
6 Sutherland Royal Hotel
LETHAL OVERDOSE
6 Sutherland Royal Hotel
LIME SPIDERS
6 Cambridge Hotel, Newcastle
MASS APPEAL
6 Hills Inn
BOB McKINNON BAND
3 Balmain Leagues Club
MECHANIAL BULL
4 Sutherland Royal Hotel
MERCENARIES
5 Trinity College, Lismore, 6 Mullumbimby Height School
MY HEART BLEEDS FOR YOU
4 St. James Tavern
1927
4 The Station, Jindabyne, 6 Sheilas
LARRY NORMAN
6 Sydney C.C.C., Brookvale
THE RADIATORS
3 Revesby Roundhouse, 4 Ingleburn RSL, 5 Fairfield RSL, 6 The Venue, Dee W, 7 Caringbah Inn
ROARING JACK
5 Stockade Tavern
THE RUM BABAS
4 Sweethearts
60'S SURPRISE
4 Gosford Aquatic Club
SKIN GAME
5, 6 Three Swallows Hotel, 7 Rose of Australia
SKOLARS
1 Wollongong Uni (lunch), 2 Newcastle Uni (lunch)
SMALL TOYS
3 Castle Tavern, Newcastle, 5 Tarro Hotel, 6 Cardiff Workers Club
GEORGE SMILOVICI
6 Hawkesbury Sports Club
SOUTH BOUND TRAIN
5 Quenbeyan Kangaroo Football Club
THE SPLIFFS
6 Annandale Hotel
SPY V SPY
2, 3 Jindabyne Lake Hotel, 4 Wollongong Uni, 5 Mittagong RSL, 6 Campbellgown RSL, 7 Penrith Leagues Club
STOP THE CAMERA
5 Cannonball Express
SUNDOGS
3 Revesby Roundhouse
SWINGSHIFT
4 Sweethearts, 5 Collector Tavern, Parramatta, 6 Stags, Auburn
THINK BABY THINK
3 Carmens, Miranda
TNT
5 Palais, Newcastle
TORRID ZONE
6 Stallions, Parramatta
TRILOBITES
3 St. George Sailing Club
TRUE STORIES
2 Feathers, Crows Nest, 4 Sheilas, 5 The Patch, Wollongong
THE UNDERDOGS
5 Engadine Hotel
UPS & DOWNS
3 Caringbah Inn, 4 Revesby Roundhouse, 5 Rooty Hill RSL, 6 Kardomah Cafe
VICIOUS CIRCLE
4 St. James Tavern, 5 Sutherland Royal Hotel, 6 Hills Inn
VOODOO LUST
3 St. George Sailing Club, 6 The Venue, Dee Why
VOYEUR
6 Pips, Wollongong
YA YA CHORAL
6 Lansdowne Hotel
THE ZIPS
6 Mittagong RSL

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3 Albion Hotel, Wangaratta, 4 Wool Exchange, Geelong, 5 Settlers Club, Mildura, 6 Provincial Hotel, Ballarat, 7 Corner Hotel, Richmond
AFRODISIA
6 Stockade Hotel
GAVIN ANDERSON
5 Eltham Hotel
ANGELICA
6 Moreland Hotel
THE ASTRO'S
5 The Palace, St. Kilda, 6 Village Green Hotel
AVANT GARDINERS
4 CUB Club, Collingwood
AXE & SAX
5 Enzed Hotel, Sth Melb, 6 Kelly, Hamilton
BAKER BROS
6 The Underground, City
NICK BARKER & THE REPTILES
6 Breakfast Club
BEGGARMAN THIEF
3 Horsham Town Hall
BIG PIG
7 Melbourne Uni
BLUE BAYOU
5 Terminus Hotel, Abbotsford, 6 Punters Club, Fitzroy (arvo)
BLUE RUN
6 Caledonian Hotel, Wonthaggi
BONNIE & CLYDE
4 Eltham Hotel, 5 Palace Hotel, Camberwell
BOURBON STREET PARADE
7 Waltzing Matilda Hotel, Springvale
BO WEEVILS
6 Highbridge Hotel, Prahran
BRAVE NEW WORLD
6 The Palace
SCOTT BUCHANAN
5 Bush Inn Hotel, 6 The Regent Hotel, City
THE CALL BOYS
6 Astradome at Ryans, Traralgon
NELSON CAMILLE
6 Red Bluff Hotel, Sandringham
JOE CAMILLERI & THE BLACK SORROWS
3 Edwards Tavern, 5 Mentone Hotel, 6 Music Station, 7 Sundance Inn Hotel
CARBON 14
5 Centre Club, Morwell, 6 Wyung
CARMEN SUITE
6 Village Green Hotel
CATTLETRUCK
3 Club Chevron, 4 Eastern Railway Hotel, 5 Ferntree Gully Hotel, 6 Forresters Arms
GREG CHAMPION
4 Palace Hotel, Camberwell, 5 Dava Hotel, Mt. Martha, 6 Village Bell Hotel, St. Kilda
CHANTOOZIES
2, 3 Frying Pan Inn, 5 Oakleigh Rec Centre, 6 The Palace, 7 21st Century Dance Club
CHINA BLUE
5 Bell St. Rock
COBBERS
3 Dan O'Connell Hotel, Carlton, 6 Melton Regional Shopping Centre (lunch), 6 LaTrobe Uni (night)
THE CRUCIFIXATION
3 Queens Arms Hotel
LEO DALTON
4 Grand Central Hotel, Hamilton
DEAD LEGENDS
6 The Met, Nth Melb
DEJA VU
3, 5 Alexanders, Gardenvale
DEJA VUE
5 Railway Hotel, Sunbury
DE JENIRO BLUE
4, 5 Tok H, Toorak, 6 Sentimental Bloke Hotel
DIRTY RATS
5 St. Andrews Hotel, 6 Village Green Hotel
DISTRICT SIX
6 Chasers
DOUBLE TROUBLE
4 Club Hotel, East Ringwood, 5 Roxy Hotel, Sth Melb, 5 Greensborough Hotel (early)
DUST ON THE BIBLE
5 CUB Club, Collingwood
EASY PREY
5 Wendoree Municipal Hall, Ballarat
ENNISBREA
6 Elsternwick Hotel
THE EVERYS
3 I.D.'s, Prahran, 4 Eureka Hotel, Geelong, 5 Old Greek Theatre, Richmond, 6 Middle Park Hotel, 7 CUB Club, Collingwood
THE FABS
2 Geelong Hotel, 4 Forresters Arms, Oakleigh, 5 Bundys, Bundoora, 6 H.J.'s, Sth Yarra, 7 Golden Gate Hotel, Sth Melb
MARTY FIELDS
1, 3 The Regent Hotel, City, 4 Bush Inn Hotel, 5 Lazar Melbourne, City, 6 Bush Inn Hotel
FLYING ZUCCINI BROS
4 Riviera Hotel, Seaford, 5 Town hall Hotel, Sth Melb, 6 Candy Tavern, Brunswick
FRONTRUNNERS
6 Harp of Erin Hotel, Kew
GERRY JAMES & THE CHOCOLATE FACTORY
1 Albion Hotel, 3 Richmond Club Hotel, 4 Edinburgh Castle, Brunswick, 5 Swan Hotel, Richmond, 7 Riverside Inn
GET OFF THE CAT
4 Lincolnshire Arms Hotel, Essendon, 5 Central Hotel, Brighton, 6 Kilkenny Inn, City, 7 Bensons Tavern, Richmond
LEA GILLARD & BRIAN BAKER
2 Town Hall Hotel, Sth Melb
LEA GILLARDS WILDLIFE
1 Isabellas, City, 6 Downunder Winebar, Sth Yarra (early), 6 Star Hotel, Sth Melb (late)
GIMIX
4 Sir Henry Barklay Hotel, Heidelberg, 5 Nicabelas, Malvern, 6 Flite Deck, Essendon Airport
GO TO WOE
4 Wool Exchange, Geelong, 5 bourke County, Sth Melb, 6 Athanaem Hall, Doncaster
GRAND SLAM
5 Star Hotel, Sth Melb

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Gig Guide

GUILTY AS CHARGED
6 The Tote, Collingwood
HAVE A NICE DAY
5 Old Greek Theatre, Richmond
COLIN HAY ACOUSTIC BAND
3 Madigans, Brunswick
COLIN HAY BAND
4 Esplanade Hotel, St. Kilda, 5 Star Hotel, Sth Melb, 6 Westside Hotel, Laverton
HEAT TREATMENT
4 Nicabellas, Malvern, 6 Bridge Hotel, Mordialloc
HIPSLINGERS
6 Kardomah Cafe
JOH HOLLAND
2, 4 The Regent Hotel, City, 3 Ferntree Gully Hotel, 4, 5 Zacs Restaurant, 5, 6 Plough Hotel, Footscray (early), 6 Zacs Restaurant (late).
HONEYTHIEVES
4 Zuzu's, City
HUXTON CREEPERS
5 Old Creek Theatre, Richmond, 6 Westernport Hotel, San Remo, 7 Star Hotel, Sth Melb
IN FOR RED
6, 7 Hotham General Store, Mt. Hotham
PETER JACKSON
6 The Underground, City
JAM JAH
6 Pier Hotel, Port Melb
JANZ
3 Billboard, 4 The Warehouse, Sth Yarra, 6 Zanies, City
JOHNNY FAVOURITE
3 Zanies, City, 7 Underground, City
FRANK JONES & THE WHOLE TOWN
4 Mentone Hotel
ED KUEPPER AND THE YARD GOES ON FOREVER
4 Mentone Hotel, 5, 6 Corner Hotel, Richmond, 7 I.D.'s, Prahran
LADY IN A JAM
5 Shoppingtown Hotel, Doncaster
THE LANTERNS
2 CUB Club, Collingwood
LONELY BOYS
3 Intrepid Fox Tavern, Sth Melb, 4 Tankerville Arms, 5 Bensons Tavern, 6 Her Majestys
MANDRAKE GARDEN
5 Bell St. Rock
THE MARNIES
4 Central Club
PETE MARWICK
6 Eltham Hotel, Eltham
MATHMOS
4 Central Club
HUGH McDONALD
4 Somerville Hotel, Somerville, 5 Venturinis Seafood Restaurant, Sunbury, 6 Grand Hotel, Mornington
METROPLAY
4 Somerville Hotel, Somerville, 5 Bayswater Hotel, 6 Blackburn Hotel
MODIFICATIONS
4 Ferntree Gully Hotel
THE MOFFS
1 Rusden College (lunch), 2 Melbourne Uni (lunch), 3 CUB Club, Collingwood, 5 Old Greek Theatre, 6 Highbridge Hotel
MOONEE VALLEY DRIFTERS
6 CUB Club, Collingwood
MUNSTER TERRACE
5 Kellys Hotel, Cranbourne, 6 Rye Football Club, 7 Belmont Hotel, Geelong
NAKED CITY
6 Eastern Railway Hotel
NEW FRONTIER
5 The Palace, 6 Star Hotel, Sth Melb
ROSS NICHOL
6 Dava Hotel, Mt. Martha
LARRY NORMAN
5 Harvest C.C., Dingley
NO SECRETS
6 Western Park Oval, Warragul
NOTHING SACRED
6 Moreland Hotel
NO XQSES
5 Epping Hotel
ROSALEEN O'BRIEN
5 The Regent Hotel, City
OBSESSION
5 Wendoree Municipal Hall, Ballarat
PAINTERS & DOCKERS
1 The Man, 2 Pinewood Hotel Motel, 3 Velvets Night Club
PARADE
1 Corner Hotel, Richmond
PARTY ANIMALS
5 Sentimental Bloke Hotel
THE PERSUADERS
3 Esplanade Hotel, St. Kilda, 4 Central Hotel, Brighton, 5 Riverside Hotel, Richmond, 6 Tankerville Arms, Collingwood
THE PONY
6 Barwon Club Hotel
PRESSURE COOKER
6 Great Northern Hotel, Carlton
PRIMITIVE THUNDER
5 Pier Hotel, Frankston
THE PROSTITUTES
3 Queens Arms Hotel, St. Kilda
PUSH OF LOVE
3 Preston TAFE (lunch), 4 Central Club, 6 Barwon Club, Geelong
RAM
5 Riverside Inn, Richmond, 6 The Tote, Collingwood
RANDY & JAH ROOTS
6 Survival Reggae Club, Sydenham Hotel
R.D.O.
4 Sandbelt Hotel, Moorabbin, 5 Harp Hotel, Kew
RECENT THEFT
6 Somerville Hotel, Somerville
RECOMMENDED DOSE
5 Monash Hotel, Clayton, 6 Royal Hotel, Ferntree Gully
REDLINE
6 Prince of Wales
RENEGADE
6 Moreland Hotel
JAMES REYNE
2 Cramers, 3 Horsham Town Hall
RHYTHMIC HEARTS
7 Barwon Heads Hotel
THE RODZ
6 Roxy Hotel, Sth Melbourne
ROUTE 66
1 Intrepid Fox Tavern, Sth Melb, 3 Loaded Dog Brewery
SACRED COWBOYS
4 Mentone Hotel, 5, 6 The Club, Collingwood
SANGUMA
5 Middle Park Hotel, 6 I.D.'s Nitespot, Prahran
SCARY BILL
4 Great Britain Hotel, Fitzroy
SCAT
6 Bensons Tavern, Richmond
ELISABETH SCOTT & JON LINDSAY
1 Loaded Dog Brewery, Fitzroy
SENSATIONAL ROCKET 88'S
4 Loaded Dog Hotel, 5 Ferntree Gully Hotel, 6 Great Britain Hotel, Richmond
SEPARATE TABLES
5 Velvets Night Club
MARK SEYMOUR & THE DAYDREAMERS
5 Mentone Hotel
SHARKS
6 The Palace
SIDEKICK
5 Wendoree Municipal Hall, Ballarat
BRODERICK SMITH BAND
3 Bubbles, Wodonga, 5 Central Club, Richmond, 6 Barwon Heads Hotel
SNAKES & LADDERS
4 Grand Hotel, Mornington
SOMETHING ELSE
5 Highbridge Hotel, Prahran
STEALERS
3 Sentimental Bloke Hotel, 4 Kilkenny Inn, City, 5 Spy Hole, Parkview Hoel, 6 Sir Henry Barklay Hotel, 7 Brewsters, Essendon
SURVIVAL
4 Edwards Tavern, 5 Richmond Social Club
THE SWING CLUB
3 Latrobe Uni, 5 Highbridge Hotel, Prahran
TARAMIS
6 Moreland Hotel
TEACHERS PETS
3 Central Hotel, Brighton, 5 Hot Gossip Dance Club, Tottenham
TEMPLE OF BOOM
6 Intrepid Fox Tavern, Sth Melb
TIBET
4 The Met, Nth Melb
TIGRESS
5 Lindhurst Hotel, East Brunswick
TURBO LUV NUNS
5 Intrepid Fox Tavern, Sth Melb
TWILIGHT ZONE
5 Grand Hotel, Mornington
TWO'S A CROWD
6 Homebush Hotel, Nth Melb
TYRNAROUND
2 Perserverence Hotel, Fitzroy
UP ALL NIGHT
4 Panton Hills Hotel, 5 Royal Derby Hotel, 6 Zanies
VACATION IN HARLEM
5 Esplanade Hotel, 6 East Brunswick Club Hotel
JAMES VINCENT
4 Monash Hotel, Clayton
VIRGIN SOLDIERS
3 Riverside Inn, 5 Centre Club, Morwell
WEAVERS & DUCKERS
7 CUB Club, Collingwood (arvo)
WHITE LITE
2 Corner Hotel, Richmond
YOGI GOES BEAR
6 The Underground, City

South. Aust.

BEGGARMAN THIEF
4 Grenfield Tavern, 5 Bridgeway Hotel (early), 5 Old Lion Hotel (late), 6 Colonades Tavern, 7 Tivoli Hotel
JAMES REYNE
4 Barn Palais

West. Aust.

CROWDED HOUSE
6, 7 Perth Entertainment Centre
PAUL KELLY & THE COLOURED GIRLS
1 Warwick Hotel, Perth, 2 Wintersun Hotel, Geraldton, 5 Karratha Football Ground, 6 Port Hedland Football Ground, 7 Newman (outdoors)
THE VENETIANS
3 North Perth Hotel, 4 Red parrot Palledium, 5 Bussell Hotel, Bunbury, 6 Melbourne Hotel, 7 Perth Entertainment Centre
WEDDINGS, PARTIES, ANYTHING
1 Pier Hotel, Esperance, 3 Old Melbourne Hotel, 4 Vegas Hotel, 5 Murdoch University (arvo), 5 Curtin University (lunch), 6 Shenton Park Hotel, 7 Beaconsfield Hotel (early)

Queensland

BEATNIX
3 Surfers Paradise Hotel, 5 Club Rock Country Club Hotel, Strathpine, 6 Expo, 7 Benowra Tavern.
JOHNNY KANNIS & THE EXPLOSION
6 The Patch

OZ CONCERT TOURS

LITTLE RIVER BAND & GLENN FREY
August 2: Civic Theatre, Newcastle
August 4: Station Hotel, Jindabyne
August 5: Entertainment Centre, Sydney
August 7, 8: Thebarton Theatre, Adelaide
August 10: Launceston Velodrome
August 12: Entertainment Centre, Melbourne

INTERNATIONAL TOURS

LEO SAYER
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

MARTHA DAVIS
August 2-8: Perth
August 10-14: Adelaide
August 18, 20, 21: Gold Coast
August 23-27: Sydney

MICK JAGGER
September 22: Entertainment Centre, Brisbane
September 26, 27: Entertainment Centre, Sydney
October 6: National Tennis Centre, Melbourne
October 10: Burswood Superdome, Perth

VILLAGE PEOPLE
August 2: Expo '88
August 3: Newcastle Workers
August 4: Central Coast Leagues, NSW
August 5, 6: St George Leagues, NSW
August 7: Revesby Workers Club, NSW
August 8, 9: Swagman Restaurant, Vic
August 10: Hot Gossip Dance Club, Vic
August 11: The Palace, Vic
August 12: Lady Bay Hotel, Warrnambool, Vic
August 13: Goulburn Valley Hotel, Shepparton, Vic
August 14: 21st Century Dance Club, Vic
August 16, 17: Alexanders Restaurant, Vic

JOAN ARMATRADING
September 5: Brisbane
September 7: Melbourne
September 9: Canberra
September 11: Sydney
September 15: Adelaide
September 18: Perth
Venues T.B.A.

JOE COCKER
September 14: Melbourne Entertainment Centre
September 20: Sydney Entertainment Centre
September 24: Velodrome, Launceston
September 27: Apollo Entertainment Centre, Adelaide
September 30: Perth Entertainment Centre

BANDWAGON

EDITED: BRYAN PATTERSON

● Contd from Pg. 24

was talking to Jeff Beck who likes my style for that kind of thing. He said 'don't undervalue it, man, just because these other people are into their percussive stuff'. Whereas when you've got all that percussion-style bass within the rhythm, it can be everything but the kitchen sink and yet there's still no bottom. There's no *ass* down there!"

McCartney says he's not a tech man, and doesn't discuss equipment. However, for recording purposes, he uses a medium age Fender Jazz "because it records great".

In the early days, he got himself a Hofner Violin bass "because it was symmetrical for left-handed playing, meaning if you turned it upside down it still looked alright." In 1966, Rickenbacker gave him a bass — leading to him influencing not only a generation of bassists in the '60s but a genera of young bassplayers in the '80s caught up in nostalgia pop!

BILL LASWELL

This cosmic funkster from Material has taken jazz and funk elements and turned them into hits for everybody from Herbie Hancock to Mick Jagger to John Lydon. Since coming to New York in 1977, Laswell has drifted from the traditional role and description of a bassist and rewriting the rules.

He no longer sees himself as a bassist but a musician looking for sounds through different combinations. Hence he tries to make the bass NOT seem like a bass at all.

Ever wonder how he gets those sounds on his solo LPs? Firstly he uses five different basses — an eight string Ibanez (his favourite) a six-string Fender and a four string Fretless Fender usually tuned differently. For the straighter dance music, a four string Music Man bass or four-string Steinberger suffices.

His association with avant-garde guitarist Fred Frith has led him to try unorthodox steps to get new sounds from his bass — putting allogator clips on the strings, slipping a drum stick or screwdriver between the strings or weaving a wire through them.

An album like *Baselines* (WEA) gave him the chance to stretch out on the instrument, mostly his interaction with percussion. Rhythm figures prominently in Laswell's approach to the instrument.

"Ever since I began playing bass, back when I was 13, I could always feel what my drummer was doing. And my playing really

Paul McCartney —

hasn't changed in that respect.

"I was always into the beat orientated music as a kid, but what really turned me around was hearing Jack Bruce, who seemed to be breaking away from playing the normal basslines. He had an emotional quality to his playing and the right kind of tension, so I began looking at that and trying to transfer that type of feeling to things that were more beat oriented or pulse-rooted."

GREG LAKE

Greg Lake's biggest influence came through in the early '70s, in the techno-flash period, when Emerson Lake & Palmer reigned, alongside Genesis, Yes, Kansas and Styx. He'd been in King Crimson before but he set a stereotype of the singing bassman in ELP. They were among the first band to discard the guitar as the main instrument.

Like some other great rock bassists (Mitch Mitchell and Paul McCartney) Lake started out as a guitarist and changed for reason of circumstance. But the conversion more than just playing normally minus two strings: he studied bass techniques and realised "from a musical approach, the bass is a supportive thing".

During the ELP days, he learned to see himself not as just a bassplayer but a bassplayer *and* a rhythm guitarist.

"I use an eight string Alembic bass and a Fender Stratocaster. I like the Alembic because it's a precision instrument. I like the Strat because they're unbelievable for rock and roll. I also use Marshall amplifiers and a Martin J200 acoustic guitar."

GENE SIMMONS (KISS)

An interesting aspect about Gene Simmons and Paul Stanley is that neither of them use effects. They used to, "but now we just get out there and play".

Live, Gene uses three axes — a Jackson "Axe" bass which he designed, a Spector and a Pedulla bass, all strung with Rotosound Roundwound strings "for brightness". His pickups of choice are EMG's.

In the studio, he favours a Music Man bass and records it both direct and through his SVT amplifier.

Among some of his tips to novices are:

★ the quality of sound depends on the quality of the guitar's wood. Fender Precision is good because it is thick and solid but it is very heavy and the neck too thick and long. If you move around a lot on stage, it can tire you.

★ the right pickup also determines the quality of sound. The Dimarzio pickup is excellent and so is the Gibson Humbucker. Given the variability of even mass produced instruments, the match of pickups to wood bass will be different in each case.

★ the size of your hand is important. For a big hand, Fender Precision will be wonderful. For a smaller grip, a Gibson might be better since it has smaller spaces between the frets.

★ making your own bass can be more expensive but it could be worth it. Take everything into consideration — type of wood, neck size, pickup type and weight of the bass.

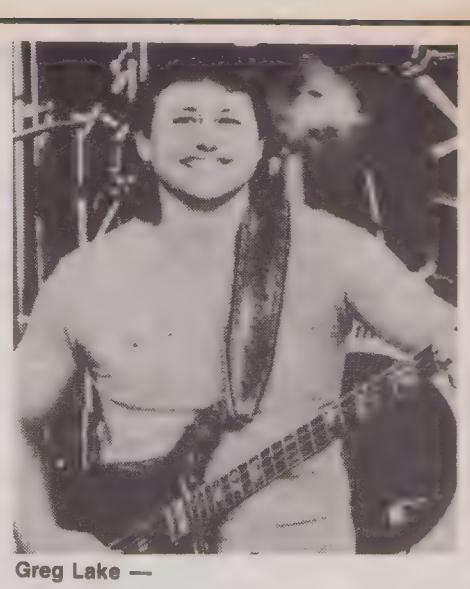
★ one of the secrets of any performance is the strap. Where and how they hang the bass varies with each person. An easy way to check for correct balance is to let go of the bass with both hands, let it hang and see if it stays in place. If it does, it is generally balanced, though a more comfortable position for playing may be found by re-connecting the strap somewhere else."

★ I change my strings once every three shows. In between changes, my roadie cleans the strings with alcohol. If a set is particularly noisy, he'll use a bit of talcum powder."

MARCUS MILLER

Marcus Miller is one of the geniuses of black music — he's popped up on Luther Vandross records (as well as producing some of them) and has played with Miles Davis, David Sanborn, Grover Washingon, Joan Armatrading, Roberta Flack, etc. A very busy chap, indeed.

He grew up in the Jamaica section of New York, absorbing calypso, funk, jazz and white pop. By day he'd attend Music & Arts High School playing academic clarinet. But at night, down in the clubs, it was the funkiest hep cat who got the girls, and Marcus decided that the bassist was the funkiest.



Greg Lake —

To Miller, the best bassplayer is one who can supply a foundation to the rest of the music and still be exciting, but without trying to be hip or a showoff.

"When I was playing with Roberta (Flack) the only notes you could play were the *right* ones, and there are only so many of them there for you to play. Even if it wasn't the right note in the chord, you had to find that note, *hit* that note and make it mean something."

Tips he offers:

★ too many bassplayers on pop records overplay. Be selective.

★ make it sound like it *belongs* there and has belonged there for years.

★ work out what the important notes are, harmony is less a matter of theory than application. "When you play bass, you learn easy on what the most important notes are. When you play keyboard or guitar, sometimes you don't really know what the most important notes of the bassline are.

"It's more than just the root and the fifth. Of course those are important notes but there are other important notes."

★ start out by playing safe, and, when you learn just how much harmonic and rhythmic freedom is available, then start to experiment. Work out what you have to listen to in rhythm, usually it's instinct. "I think if you have to figure it out, then you're in trouble already".

Marcus loves the Fender Jazz bass for the simple reason he's most comfortable with it. He also has an Aria Pro, a custom bass by Roger Sadowsky who also put a pre amp in his J-bass which was modelled afer the Stars Guitars pre amp. His strings are Dean Markley super-round round magnums, occasionally Roto-Dounds. He doesn't own an amp and borrows a friend's Ampeg and says his only effect is the Lexicon PCM digital delay.

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THE Last worD

Trick the night

Dear *Juke* and especially Michael Witheford.

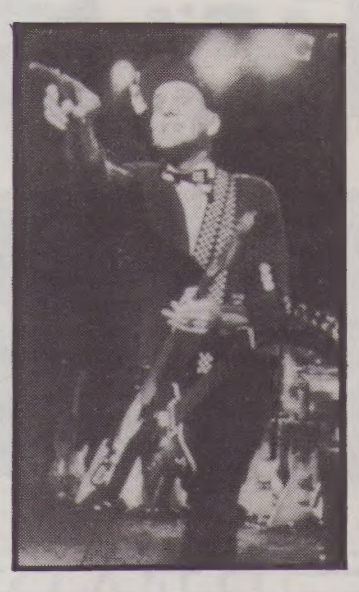
Being a regular reader of your newspaper, I was disappointed to find no review of Cheap Trick six weeks on. Fortunately all is forgiven, especially after reading Michael Witheford's excellent review (*June 11, 1988 No. 685*). If I had written it myself, it would have been no different except maybe a few lines of lust concerning one Robin Zander!

Back in my dim dark youth, I loved and adored Cheap Trick (we're talking prepubescent, here — but then I was always pretty precocious!). Seeing them live was an occasion filled with a mixture of both apprehension and excitement. They went far beyond my expectations. It must have been bloody difficult to eat such a large serving of humble pie. Yet Cheap Trick did it, and with gusto.

I could go on ad nauseum but I'm off to resurrect my copy of *Dream Police*. Thank you Michael Witheford; it was a pity about the foul audience and the one hour interval, but definitely well worth the pain. Oh! And by the way, why no picture?
Yours sincerely,

Jane Kunstler,
Windsor, Vic.

P.S. *He* smiled at me . . . swoon . . .



Mac in the Nick of time

As an ardent reader of your music weekly, I'm writing to thank you for your consistent news over the recent months of Fleetwood Mac. It's been great to keep in touch with the band's 'politics' and happenings.

They are a group of quirky, interesting people who truly produce good music. Apart from at times, your condescending remarks about Stevie Nicks (!), keep up the good work and especially info about 'The Mac'.

Amanda Davidson
St. Lucia, Brisbane

Zepped again!

Great to see Juke Magazine is not beyond humility. As one of the music industry vehicles that helped add fuel to the 'Zeps are boring' fire of the now dying punk era in the late seventies/early 80's.

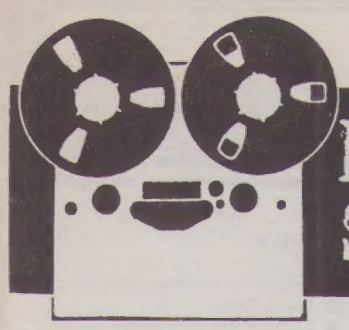
It's good to see and read a great article on a great guitarist (Jimmy Page of course). Not only that but to have his picture on the cover. I hope you were sincere and not just using a 'boring rock dinosaur' to sell your magazine.

Ron, Vic

Wanna swap?

If anyone out there is still into the following music and would like to swap notes on what they've got, please drop me a line. Stuff by Gentle Giant, Amon Duul II, Caravan, Soft Machine, If, Golden Earring, Focus, Pavlovs Dog, John Martyn, Van Der Graaf Generator, Strawbs, Steve Hillage, Gong, Gryphon, Can, Camel.

Jim Carlin
36 Rock St, Scarborough QLD



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